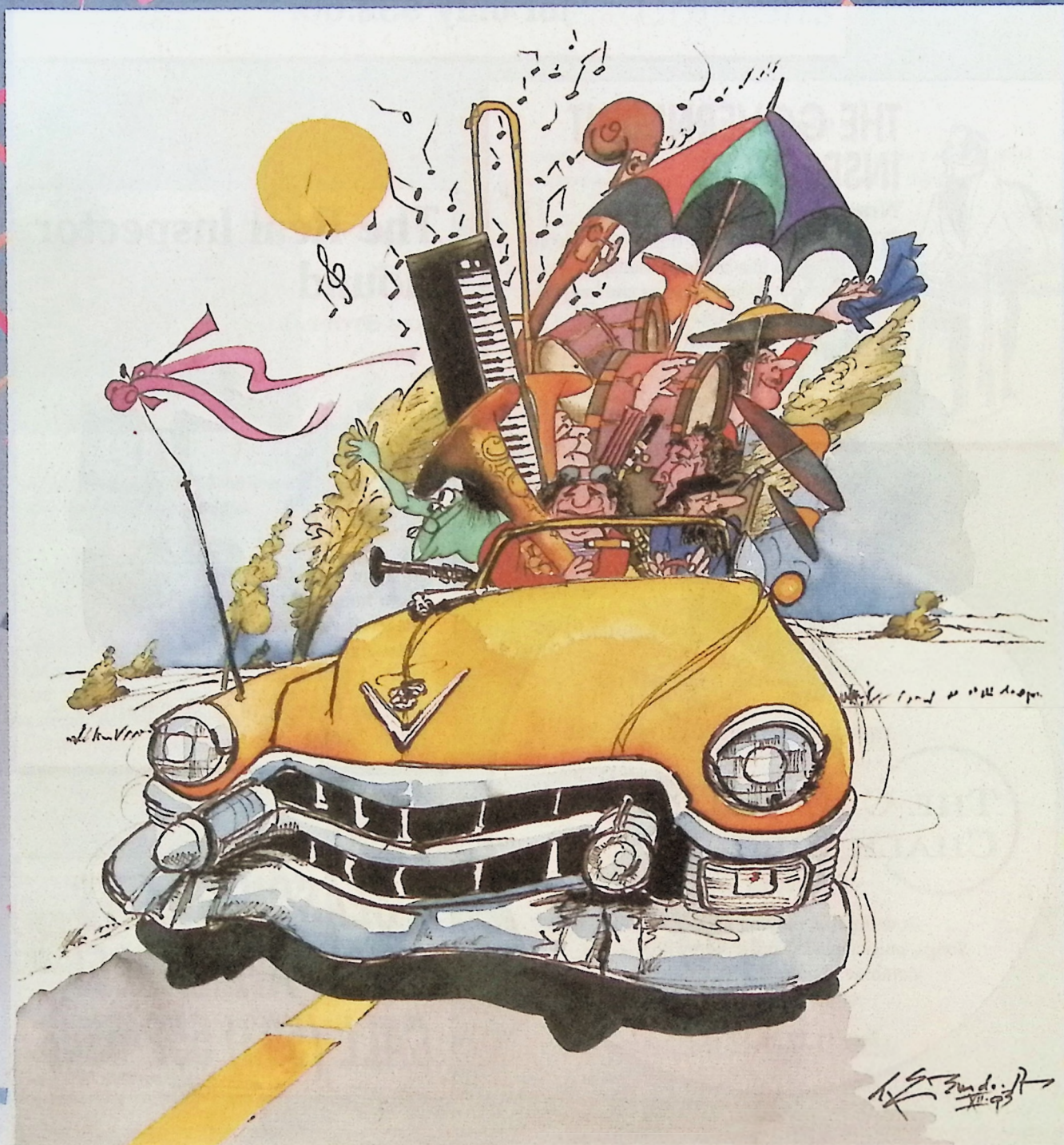


JEFFERSON

Monthly



The Members' Magazine of Jefferson Public Radio

October 1994



THEATRE ARTS AT SOSOC

The SOSOC Theatre Arts Department
presents an extraordinary new season!
Three plays, including Dinner Theatre,
for only \$32.00!



THE GOVERNMENT INSPECTOR

NIKOLAI GOGOL

Wickedly funny social satire
in a lively new adaptation.
A richly drawn and insightful
portrayal of Russian
provincial life.

November
10, 11, 12, 18, 19, 20



THE CAUCASIAN CHALK CIRCLE

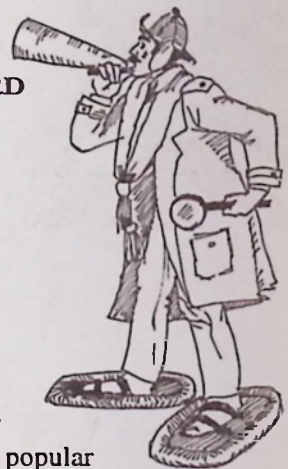
BERTOLT BRECHT

A delightful, moving masterpiece.
Songs, music, masks, and a play-within-a-play
combine to present a hopeful view
of the future society.

May 11, 12, 13, 19, 20, 21

The Real Inspector Hound

TOM STOPPARD



Hilarious comedy
in our immensely popular
Dinner Theatre format.
Entertainment which tantalizes the
intellect with its delightful theatricality.

February 16, 17, 18, 19, 23, 24 (GALA!!), 25, 26
March 2, 3, 4, 5

**SEASON TICKETS
NOW AVAILABLE!
CALL (503) 552-6348**



28

The cast of Oregon Cabaret Theatre's production of 'The World Goes 'Round' (see Artscene).



28

Seymour Lipkin will perform with the Rogue Valley Symphony (see Artscene).

ON THE COVER

28

An untitled work by world renowned jazz artist and former Jacksonville resident Leo Meiersdorff. Mr. Meiersdorff has provided the artwork for the Medford Jazz Jubilee poster for the past four years. Originally from Berlin, Germany, Leo Meiersdorff died this past June at age 60. See Artscene for Jubilee details.

The JEFFERSON MONTHLY Vol. 18 No. 10 (USPS No. pending) is published monthly by the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Application to mail at Second-class postage rates is pending at Medford, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members, those who contribute \$40 or more annually. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:

Editor: Paul Westhelle

Editorial Assistant: Russ Levin

Production: Impact Publications

Artscene Editor: Miki Smirl

Poetry Editors: Vince & Patty Wixon

Printing: Apple Press

JEFFERSON

Monthly

OCTOBER 1994

Contents

FEATURES

8

The Ghosts of Jefferson

Eric Alan finds that Ghost towns are not just points on the map, they're a state of mind. Some Halloween soul-searching about the fleeting nature of things.

10

Small Towns and Quiet Voices

Small towns have their own methods of dealing with divisive issues. As writer Robert Heilman observes, when those issues receive major outside attention, voices that should be heard are often drowned-out by the shouting.

COLUMNS

3

Tuned-In Ronald Kramer

4

Speaking of Words Wen Smith

6

Jefferson Outlook Russell Sadler

12

Nature Notes Frank Lang

14

Questing Feast Geraldine Duncann

16

On The Scene Sunni Khalid

27

Back Side of the Boom Tim Harper

30

Recordings Russ Levin

32

Compact Discoveries Fred Flaxman

34

Theater Review Alison Baker

DEPARTMENTS

13

Spotlight

18

Jefferson Public Radio Program Guide

28

Artscene

36

Classified Advertisements

TRAVEL ESSENTIALS

Guidebooks • Maps • Luggage • Travel Accessories • Passport Photos



"Never a ship sails out of the bay,
but carries my heart
as a stowaway."

—Roselle Mercier Montgomery

253 E. Main St. • Ashland • 482-7383

AWARD WINNING CUISINE



ESTABLISHED JULY, 1977

160 Baltimore, Bandon, Ore. • (503) 347-3022

The famous
Bandon Cafe in the
heart of Old Town.

Andrea Gatov Beck
Owner/Chef

Health Care for Women & Adolescents
Throughout Life!



ASHLAND CENTER FOR WOMEN'S HEALTH

Offering a warm and friendly environment

Obstetrics

Routine gynecologic examination
Treatment of abnormal pap smears
Menstrual disorders
Menopausal problems
Contraception
Infertility
Laparoscopic pelvic surgery

YVONNE FRIED, M.D.

KAREN HARRIS, M.D.

Obstetrics & Gynecology

540 Catalina Drive • Ashland

For information or an appointment, call 482-3327

**The Pampered Bath
& Gifts**

209 E. Main St.
Downtown Medford
770-6096

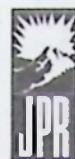
Debra Gates Bookkeeper

- Small Business Bookkeeping
- Quarterly Payroll Reports
- Individual Checkbook Reconciliation
- Medicare and Medical Insurance Billing

Services tailored to your specific needs.

503-482-7806

P.O. 484 • Ashland, OR 97520



JEFFERSON PUBLIC RADIO

JPR Listeners Guild

Mark Schiveley
President

Ellen Cholewa
Vice President

Stewart McCollom
Secretary

Trustees

Jackson County
Jim Berryman
Richard Joseph
Bob MacLellan
Peter Sage
Jenny Windsor

Coos County
Kathy Grossman
Rick Grossman

Del Norte County
Debbie Cochran

Douglas County
Fred Sohn
Marie Rasmussen

Josephine County
Barbara Bean
David Bretz
Bill Renton

Klamath Basin
Bernie Agrons
Alicia Mannix

Shasta County
Scott Carter
Harry Barker

Siskiyou County (North)
Betsy Smyser

Siskiyou County (South)
Alan Johns

Ronald Kramer, Ex-Officio
Director of Broadcasting

JPR Staff

Ronald Kramer
Director of Broadcasting

John Baxter
Assoc. Dir. of Broadcasting
for Programming

Paul Westhelle
Assoc. Dir. of Broadcasting
for Marketing & Development

Jerry Madsen
Assoc. Dir. of Broadcasting
for Engineering

Art Knoles
Development Associate/
Special Assistant

Pat Daly
Music Director

Keith Henty
Acting News Director

Colleen Pyke
Announcer/Development
Assistant

Russ Levin
Announcer/Development
Assistant

Maria Kelly
Acting Operations Director

Cathy Hagstrom
Accounting Clerk

Mary Friesen
Receptionist

Betsy Larke
Membership Secretary

Dennis Hubbard
Chief Student Announcer

Carlos Campuzano
Spanish Program Coordinator

On-Air Volunteers

Eric Alan

Sally Bailey

Tod Boyer

Jeff Brady

Jason Brumitt

Michael Clark

John Clarke

Claire Collins

Bob Davy

Geraldine Duncann

Herman Edel

Mardie Edel

Tana Flaxman

John Foster

Peter Gaulke

Wendy Gleason

Milt Goldman

Keri Green

Tim Harper

Jude Haukom

Hank Henry

Esther Holbrook

Dennis Hubbard

Chrisjian Jordan

Maria Kelly

Thom Little

Jay Marble

Richard Moeschl

Frances Oyung

Ron Peck

Jim Reeder

Lourdes Rosas

Allison Scull

Wen Smith

Kay Stein

Lars Svendsgaard

Aaron Turpen

Jessica Vineyard

Chris Welton

Diane Zueger

Jefferson Public Radio is a member of NPR-National Public Radio, CPB-Corporation for Public Broadcasting, CPRO-Consortium for Public Radio in Oregon, West Coast Public Radio, and an affiliate of Public Radio International.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,

Ashland, OR 97520-5025

(503) 552-6301

(916) 243-8000 (Shasta County)





TUNED IN

Ronald Kramer

Endings & Beginnings

On June 30th we ended our 1994 fiscal year—an occasion which causes us to look backward and forward at the same time.

Creating and sustaining a public radio service that truly touches people's lives is a challenging undertaking. To me, it's somewhat like holding up a mirror before an extremely diverse group of people whom we call listeners. Occasionally, we strike a chord which resonates the human experience and we learn something about ourselves. Always we try to present programming which is provocative, artistic and fresh.

In May we celebrated the twenty-fifth anniversary of our first station, KSOR. For that milestone we revisited broadcasts from the past twenty five years' programs with both daily highlights as well as several extended rebroadcasts of notable programming from the past. The experience reminded our listeners and ourselves of the enormous value public radio has provided southern Oregon and northern California during the period, as well as pointing out just how far we have come in evolving the type of JPR service which now exists.

Our fiscal year ending in June, 1994 was a strong one. Listener income continued to grow substantially and our support from business and industry, through underwriting grants, reached a new high point. After an enormously taxing 1992-93 winter, during which significant damage was done to our equipment by winter storms, we made good progress on finalizing repairs as well as "hardening" some other facilities based upon that experience.

During the past fiscal year we also made

significant progress in completing the construction of our northern California satellite station project—the largest construction undertaking in JPR's twenty-five year history.

Following the 1992 sign on of KNCA, Burney/Redding, in January, 1994 KNSQ, Mt. Shasta, signed on. We completed construction of the third station in this project, KNYR, Yreka, during August, 1994.

Another important element of the California project was the installation of our studio in Redding which was inaugurated in March. This facility, which was a legal requirement of the federally financed construction of our California stations, allows us to broadcast material of particular interest to our California listeners uniquely over our California stations or to

originate programming from Redding for broadcast over any of our stations in Oregon and California. We anticipate the presence of the Redding studios will be an important asset in our ability to cover California news and issues—both for our Oregon and for our California listeners. The addition of the California facilities also will allow us the flexibility of originating routine programming from Redding, which is important as scheduling of our studios in Ashland has become difficult as our programming and production operations have grown. We also expect that the addition of effort from new volunteers in news and programming, who can participate from our Redding location, will strengthen programming for all listeners as our operations in northern California continue to mature.

JPR's 1991 decision to split our operations into separate *Rhythm and News* and

Classics and News stations has carried with it significant alternation and addition to our main transmission plant, which has been constructed since 1976. In November, 1993 we added our first *Rhythm and News* translator to bring that service to the Illinois Valley residents who had raised the funds for the installation. In August, 1994 we completed construction of a *Rhythm and News* translator for Grants Pass, and will switch our AM station in that city, KAGI, over to our *News and Information* service. We are exploring other projects which will serve to extend our *Rhythm and News* service to other communities we already serve with *Classics and News* and to strengthen the *Classics and News* signal for listeners where the signal is not as strong as they would like.

The past year was also one of change here at JPR. Several key members of our staff moved on to new challenges and have been replaced with other equally talented and dedicated people.

We are especially pleased by the response of listeners to our evolving three services. Audience levels, as measured by the radio rating companies, continue to grow. Our audience results have always been impressive, both compared to many local commercial stations as well as with other public radio stations elsewhere in the nation, and continue to grow.

We are particularly pleased to be a founding member of the consortium of stations which launched *Northwest Journal* in June. *The Northwest Journal*, a weekday halfhour magazine, covers news, issues and people living in Oregon, Washington, Idaho, northern California, and British Columbia. It is a major and precedent-setting undertaking. The challenge is to begin to define the set of common bonds which exist for residents of the region and to translate those into compelling radio. No other such effort has ever been made in public radio. We think the *Northwest Journal* will grow into an important and unique element of the public radio services in the western states and are pleased to have helped launch the effort.

Just as public radio is growing and changing on the regional level, national affairs continue to shape our future. The federal effort to identify and promote the information-focused society of the future, known popularly as the "Information Super-Highway," continues to unfold with

CONTINUED ON PAGE 31

Chateaulin



Cuisine Française

Restaurant and Wine Shoppe

50-52 East Main, Ashland, OR 97520 (503) 488-WINE

COBBLESTONE COUNSELING CENTER

Jeanette M. Larson LCSW
& ASSOCIATES

INDIVIDUAL, FAMILY &
GROUP COUNSELING

By Appointment (503) 779-8850

Cobblestone Village
1237 N. Riverside, Suite 228
Medford, Oregon 97501

Chamber Music Concerts presents



The Leonardo Piano Trio

featuring the music of R. Schumann,
Wolfgang Rihm, & Beethoven

Sunday, Nov. 20 at 8pm

SOSC Music Building, Recital Hall
Section I—\$17 Section II—\$15

FOR TICKETS

503-552-6154

Mon.-Fri. 10am-2pm Use your Visa or MasterCard



SPEAKING OF WORDS

Wen Smith

Hole in the Ozone

On a Sunday morning Tim Russert, host of television's *Meet the Press*, wondered aloud whether the Whitewater affair had become a hinderment to the administration's health-care program.

"We're in trouble," I said to my wife. "Guys like Russert are punching a hole in the ozone of words."

"He's talking about Whitewater," she said, "not about ozone."

"He said hinderment, I said. 'It's a grotesque form, a thalidomide baby in the nursery of words.'"

"He meant hindrance," she said.

"But hinderment isn't a word," I said. "It's a mutant ninja-compoopery. I'm going to start a campaign to protect our precious wordstock. The hole in the ozone is exposing the language to ultraviolence."

"You're turning into an environmentalist wacko," she said.

"The threat is real," I said. "Take the *McNeil-Lehrer News Hour* the other night. That guest who talked about the disruption of peace negotiations. And the same guy said the Secretary of State was consulting with world leaders. Whatever happened to disruption and consulting?"

"You can't stop progress," she said.

"If we aren't careful," I said, "the warped forms will survive, and standard forms will die out. Good words are driven out by weirdo words. Look what happened when some politician twisted normality into normalcy. What if formality it twisted into formality?"

"You're loosing touch with realcy," she said.

"I don't worry about using med for medical or max for maximum; that's good for brevity," I said. "But you have to worry

about the thalidomide babies, words born with useless parts, like irregardless. And all these deformed words, words with double tails, like administrating for administering and preventative for preventive."

"I know," she said. "Most people don't take medicine any more; they take medication."

"The ozone is being depleted even by people who get paid to use the language."

"You mean like Larry King?"

"The monarch of malaprops," I said. "You heard him when he said President Nixon was up-tight in the days of Watergate, but mellowed in subsuing years. Siamese twins."

"You mean Larry King and Richard Nixon?"

"No, I mean the word subsuing," I said. "Subsequent and ensuing are

joined at their middles. Neither can have a full and happy life. I tell you, we have to stop this fiddling with the DNA of the language."

She said, "Maybe it isn't the DNA or thalidomide or the ozone hole. Maybe it's Mount Pinatubo."

She was making fun of me. Here we are with this threat to the future of our language, and I'm afraid my wife is going to be a hinderment to my campaign. □

Wen Smith's *Speaking of Words* is heard on the *Jefferson Daily* on Mondays and on JPR's Classics & News Service Saturdays at 10 a.m. Wen, who lives in Ashland, is also heard nationally on *Monitor Radio* and writes regularly for *The Saturday Evening Post*.

1994 - 1995

ONE WORLD

A series of performances from around the earth.

**SEASON
TICKETS—\$99
On Sale Now!**

Many of last year's performances sold out well in advance. Insure your place at all shows, save money and receive priority seating with our new reserved seating arrangement.

Naa Kahidi Theater presents *Fires on the Water*

"...sweeps the listener into the Native American world of magic, spirits, and a oneness of man and Nature."

Philadelphia Inquirer

As immediate as the hearth fire, as solid as the earth. Stunning masks and carvings set the stage for a fascinating glimpse into Tlingit culture and the universal themes of creation, revenge and respect.

Family show, Friday, November 11 7:30 p.m.
Adult show, Saturday, November 12 8:00 p.m.
\$14 Reserved. Under 12 yrs. old: \$7 reserved for Friday's family performance. \$9 SOSC Students.

Huun-Huur-Tu: Throat Singers of Tuva



Their January, 1994 performance was standing room only, with many standing in the hall by the doorway for the entire performance just to catch a glimpse of the magic. Like Tibet's Gyuto Tantric Monks, each member of Huun-Huur-Tu (which translates as "Rays of Light") is able to sing two

and three notes simultaneously. The Throat Singers will perform two complete performances to meet audience demand for tickets.

Friday, February 3, Two shows: 7:00 or 9:30 p.m.
\$18 Reserved. \$12 SOSC Students.



Anonymous 4

An English Ladymass
Medieval chant and polyphony.

A 13th century votive mass from Salisbury Cathedral in honor of the Virgin Mary

"A sound of uncommon purity and beauty."

CD Review

"The four women sing like angels!"

CD Compact (Spain)

"Surely this is the sound of heaven."

American Record Guide

Thursday, February 16, 8:00 p.m.
\$21 Reserved. \$13 SOSC Students.



The Society for the Gyuto Sacred Arts
presents the

Gyuto Tantric Choir Tibetan Monks

The Gyuto Tantric Choir represents a Buddhist tradition that was founded in Tibet in the 15th Century. They perform multiphonic chanting, in which each monk sings a chord containing two or three tones simultaneously. This remarkable, transcendently beautiful sound is thought to arise only from the throat of a person who has realized selfless wisdom. Performances are most often for thousands of people and the single show in the intimate, acoustically perfect, SOSC Music Recital Hall will be a rare event.

Friday, March 31, 8:00 p.m.
\$21 Reserved. \$15 SOSC Students.

The Drummers of Burundi

with special guests
Drums of Fire
(from Dakar, Senegal)

"The extraordinary intensity and vitality of the Drummers of Burundi is an emotional experience few Western audiences will have ever encountered."

The movement of the Drummers of Burundi rivals their drumming. With jerky fantastic leaps, they often seem to be bordering on trance. These musicians learned their skills from their fathers and grandfathers. Their ancestors have always been drummers.



Sunday, April 2, 8:00 p.m.
\$21 Reserved. \$15 SOSC Students.

Dynamo Theater presents

Desequibre ~ The Challenge



"The most successful method of telling a story on several levels without using words ever seen by this critic. No praise is too great."

The Irish Times, Dublin.

"A must see! Fascinating, Thrilling, Staggering!"

Der Bunt, Switzerland.

"Undeniable power and intensity. The company dazzled a rapt audience with an intoxicating blend of drama, dance and acrobatics."

Belfast Telegraph, N. Ireland.

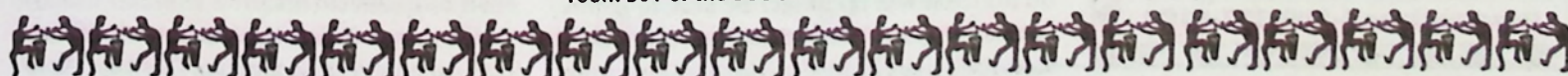
Saturday, April 29, 8:00 p.m.
\$13 General Admission. Under 12 yrs. old: \$7.
\$9 SOSC Students.

Performances at the SOSC Music Recital Hall, reserved seating.

Except Dynamo Theatre at SOSC McNeal Pavilion—General Admission.

Season Tickets only, available now!
\$99 General Public. \$65 SOSC Students (with valid ID at purchase and door.)
To order season tickets or receive a season brochure, call 503-552-6461, or come by room 301 of the SOSC Stevenson Union.

Single tickets for Naa Kahidi Theater go on sale October 21. Single tickets for all other performances go on sale November 14. Single tickets available at SOSC Raider Aid, Cripple Creek Music Ashland or by calling 503-552-6461.



CONSIDER ALL THINGS

(including service!)

when you
purchase
your next
car or truck



Ross N. Roe



Cadillac
BUICK
Oldsmobile
PONTIAC

Roe Motors Inc.

Your **GM** Department Store
7th & "E" Sts. GRANTS PASS 476-7701

Strength You Can Bank On.

EVERGREEN
FEDERAL

AHHH!



Casa Rubio
An Oceanfront Oasis!

**TWO-NIGHT
SIESTA ON THE BEACH**
OREGON/CALIFORNIA STATELINE

\$155 Single or Double

Includes: Separate Suites • Queen-size Beds
Continental Breakfast • Private Deck & Entrance

All Just Steps From the Ocean!

**Also Includes Dinner for Two at
Rubio's Mexican Restaurant**

Reservations 1-800-357-6199

JEFFERSON OUTLOOK



Russell Sadler

Measure for Measure

There may be as many as 17 measures on Oregon's November ballot. It is naive to believe these measures reflect a groundswell of public opinion. Sponsors of nearly all of them bought their way onto the ballot. The interest groups that bought the Legislature with their campaign contributions are now buying the voters means of direct legislation by buying signatures.

What hath Helen Frye wrought?

Frye is the U.S. District Court judge who struck down Oregon law banning payments to people who collect petition signatures. Frye's 1982 decision came in a case involving the Libertarian Party of Oregon whose candidates were denied a place on the ballot because the Libertarians paid people to circulate their nominating petitions.

Frye ruled the law banning paid petition passers infringed on the Libertarians right of free expression. In other words, money talks. Frye's decision was never appealed, never challenged. The Legislature simply removed the ban from the books.

The consequences of Frye's decision became apparent immediately. In 1984, there were nine measures on the November General Election Ballot. Most bought their way onto the ballot freeing sponsors from organizing volunteers or even appealing to public opinion to win a place on the ballot. A lobbyist trying to repeal Oregon's long-standing constitutional ban on lotteries was particularly pleased with his experience.

Paying circulators "puts the Legislature on notice it will no longer be able to ignore issues the people want such as a lottery," said lobbyist Hank Crawford at the time.

Crawford meant lobbyists could buy their way onto the ballot, then spend the money to persuade the public to vote for it even when they had no substantial support to begin with. Paid petition passers increased the power of lobbyists over legislators.

“

THE GOAL OF MOST OF THESE
INITIATIVES IS NOT BETTER
GOVERNMENT, BUT PARALYSIS
OF GOVERNMENT SPONSORED
BY FOLKS WHO FEAR LETTING
PEOPLE GOVERN THEMSELVES
AT THE BALLOT BOX AND
THROUGH ELECTED OFFICIALS.
THE NOVEMBER ELECTIONS
WILL TELL US WHETHER
OREGON VOTERS STILL MARCH
TO A DIFFERENT DRUMMER
AND CAN MAINTAIN THEIR
HISTORIC POLITICAL
INDEPENDENCE.

Crawford spent the early 1980's trying to persuade the Oregon Legislature to spend more tax money on small business. Lawmakers resisted his importuning. Crawford urged a lottery with the revenue dedicated to small business. It turns out that one of Crawford's clients was Scientific Games of Atlanta, Georgia, one of the largest gambling paraphernalia purveyors in the country. The company was aggressively trying to repeal state bans on lotteries to expand the market for its goods.

Oregon lawmakers felt a lottery was bread and circuses and detracted from

the serious business of managing the state. With \$150,000 of Scientific Games' money, Crawford set out to bypass the Legislature and create public opinion in favor of a lottery where there was no strong feeling one way or the other. Petition passers were paid 25 to 30 cents a signature in 1983. Scientific Games bought its way onto the ballot then spent hundreds of thousands of dollars on a successful campaign to persuade Oregonians to approve a lottery. In November 1984, the gambling industry hit pay dirt. Voters approved a government run lottery with the revenue dedicated to economic development—creating the public trough Hank Crawford had unsuccessfully sought for his small business clients.

The process has become more self-serving in the intervening years. This year Asso-

ciated Builders and Contractors paid more than \$43,000 to get an initiative on the ballot repealing Oregon's prevailing wage law on public construction contracts. This paves the way for out of state gypsy labor contractors who hire legal and illegal immigrants at below market wages and out bid Oregon workers for local construction jobs.

Aloha businessman Loren Parks spent \$75,000 to buy a place on the ballot for an initiative reducing public employee pay by forcing them to contribute to their pensions from take home pay. The measure is a diversion from the dramatic decline in private sector pension over the last decade and an effort to remove an embarrassing comparison.

You will not be surprised to learn the Oregon Education Association spent more than \$152,000 to buy a place on the ballot for its misnamed Kids First initiative. This mischievous measure guarantees public schools a fixed percentage of the state's General Fund of tax revenues at the expense of all other state activities and makes collective bargaining between school boards and the teachers union an expensive, meaningless exercise.

The National Taxpayers Union, one of those tax-dodging Beltway think tanks on the Potomac, pungled up \$80,000 to help buy a place on the ballot for an initiative that requires a statewide vote on any tax or fee increase—something Oregon voters can do already by collecting a small amount of signatures and requiring a referendum.

The goal of most of these initiatives is not better government, but paralysis of government sponsored by folks who fear letting people govern themselves at the ballot box and through elected officials. Most of these initiatives represent attempts by cultural carpetbaggers to impose ideological fads on Oregon's iconoclastic politics. It is a relentless effort to create national political uniformity that lobbyists can control without worrying about any independent traditions in state politics. The November elections will tell us whether Oregon voters still march to a different drummer and can maintain their historic political independence. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*.

ASHLAND PHOTO & FRAME

340 A Street, Ashland between 2nd & 3rd 488-2899 in the R.R. District

Professional Framing

The Only Certified Framer in Jackson County

**With The Most Sophisticated Equipment & Materials
in Southern Oregon**

Coos Bay

MANOR
*Bed &
Breakfast Inn*

On National Historic Register ♦ Innkeeper ~ Patricia Williams

955 South Fifth Street, Coos Bay, Oregon 97420 (503)269-1224

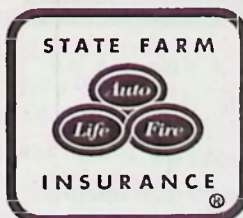
See me for a State Farm

Family Insurance Checkup

It's a no-cost review of your
insurance coverages and needs.

Karolyne Johnson

724 E. Pine Street
Central Point 664-1252



Like a good neighbor, State Farm is there.®

State Farm Insurance Companies
Home Offices: Bloomington, Illinois

The Ghosts of Jefferson

Soul-searching in a Ghost State

Ghosts. Come Halloween, those restless departed souls become celebrated, even costumed to give children the thrill of harmless fright. Ghosts wander the streets under discarded bed sheets, for one night, with parents trailing a respectful but watchful distance behind. Ghosts are an icon of the holiday, as ingrained and taken for granted as a Christmas tree or a Thanksgiving turkey.

Ghost towns, too, are a modern icon. And like the images of ghosts themselves, ghost towns have been assigned certain romanticized characteristics: rows of false-fronted wooden stores that once framed rough-hewn miners, sitting in front with their whiskey, living and dying by their own laws or none, finding and losing instant fortunes of gold, dying over the mere promise of it. In these images, their towns are left to rot now, abandoned to the caprices of wind and spider webs, all window glass broken or dusty blue under the pressure of the years. Saloons once thriving with drunken rage and laughter are left behind, still standing for any curious wanderer to come across, close to played-out mines and hard fields of rock and dry weeds.

In this area, the romanticized images go even further: for this is a ghost state, the image of a state called Jefferson, first proposed (under other names) in the mining rush of the 1850s, when settlers felt that local resources and needs were being neglected by the governments of the Oregon Territory and the new California state. Over the 140 years that have passed since, the borders of this



THE TRUE GHOSTED REMNANTS OF THIS AREA ARE MORE SCATTERED THAN ANY STRETCHES OF MINERS' DOWNTOWNS; THEY'RE INTEGRATED INTO MODERN LIVES. A CAREFUL EYE CAN SEE THEM-- HIDDEN SMALL REMNANTS LYING QUIETLY IN THE WEEDS.

FEATURE & PHOTOS BY
Eric Alan

PHOTOS

Above: Cemetary near Emigrant Lake. Facing page: Colestine Valley schoolhouse or church

ghost state have been as malleable as imagination, but the legend's been kept alive, peaking in the guerilla actions of late 1941, when Yreka citizens established armed checkpoints on Highway 99, and began to stop all motorists passing onto Jefferson's claimed territory. The flyer they handed drivers announced the intention to secede from Oregon and California every Thursday until true statehood was obtained; they went so far as to elect a Crescent City judge as governor and form a full government, planned for national announcement on December 8th, 1941—but the Pearl Harbor attack upstaged it, and Jefferson State was left to live only in legend. Yet the legend thrives in many ways: in new murmurs about statehood; on new For-

est Service road signs on the Klamath River Highway which proclaim: "Scenic Byway -State of Jefferson;" even in the name of Jefferson Public Radio.

Ghost town or ghost state, the standing physical remnants often bear scant resemblance to romanticized notions. This was indeed mining territory, beginning with the discovery of gold in Klamath in 1850, soon followed by the rush that settled Yreka (1851) and Jacksonville (1852), among other places—so the tough tales of legend have a basis in fact. The rugged lawless frontier was here once, with all its elements of ravage and struggle; but history hasn't allowed those settlements to remain to achieve grace by slow decay, like some of the mining towns of the lower California deserts, or outposts in the northeastern corner of Oregon, which retain the mystery of their

colorful names: Shaniko, Granite, Whitney, Horse Heaven...

In Jacksonville, it is true, ghosts resembling the traditional icons have been dressed in new finery and put on pristine display: the quaint charm of the downtown restored, the histories of the wild-eyed miners and their relentless will to conquer preserved, encased, still there to be celebrated, cursed, or stared at in shock or wonder. And in Yreka too, the Miner Street storefronts quietly retain the full face of history, even if it's possible to walk into one of the ancient storefronts and order cable TV service. And just north of Yreka, in the tiny burg of Hawkinsville (originally Frogtown), the red church from 1858 still stands intact, in better shape than the modern clutter of the yard next door. And farther westward, the semi-ghost town of Kerby rests out towards Cave Junction, with a small museum and other marks of preservation. And ten miles more southwest, a cemetery and stone marker note where the town of Waldo once stood. But Waldo is missing entirely; and Kerby, like most, is more absorbed in the struggle for modern survival than it is in picturesque decay.

The true ghosted remnants of this area are more scattered than any stretches of miners' downtowns; they're integrated into modern lives. A careful eye can see them, if searching for details and individual buildings—hidden small remnants lying quietly in the weeds.

Swaybacked barns lie along numerous roads, the ones fully abandoned often climbed and claimed by relentless blackberry vines. A few are in complete collapse, as one in the fields east of Talent, its roof barely higher than the highest thorns, its former supporting beams sticking through the grounded roof at odd angles like fence posts. Others rest as one does between Holland and Takilma, backbone fine but tin roof partly missing, weeds happy to take over.

Other ghost buildings rest in the south edge of the Colectine Valley, near Hilt, at the invisible border between Oregon and California, where the stage coach station still stands, though the last stage left in 1887, and another doesn't seem likely soon. An old schoolhouse or church is standing there, too, silent about its history, sitting along railroad tracks nearly ghosted in turn.

Cemeteries, too, shelter ghosts in many places, from the cemetery in Waldo which has outlived even the town's ruins, to the one at the west edge of what's now Emigrant Lake, which holds many casualties of the Rogue Valley Indian Wars of the 1850s. Though some of the gravestones are left to the weeds now, the dead there remain more present than most buildings they built.

Odd farming machinery, ancient and unused now, mysterious in its rust and iron contours, is often left at the edges of fields like nameless sculpture, there for the wonder of passing drivers—like along Applegate Road south of Ruch, near where Buncom once stood, and in any number of places in valleys where farming has been king.

A house farther west leans alongside Highway 238, barely visible over the blackberry vines itself, with cock-eyed windows and shreds of curtains still staring out from behind.

A vintage pickup truck sits without wheels along Highway 96 not far from the Interstate, left so long to rust in a field that a tree grows full and strong through the midst of the engine compartment. Buildings hang on just down the road from that truck, of uncertain date and origin, gaining unintended angles and losing to the elements, but still showing evidence that recent drifters have used the remaining shelter for a place to rest or hide.

Remnants of miners' cabins survive along the middle fork of

the Applegate River, also showing evidence of recent borrowing by hikers, fishermen and anonymous drifters.

Slight traces of the southern route of the Oregon trail remain in the Greensprings, though barely evident beyond T-shaped historical markers made from railroad rails.

Indeed, the ghosts sometimes are nearly invisible because they seem natural, going on in their own organic lives: a private orchard to the north, homesteaded nearly a century ago, the fruit trees now left to find their own fortune, the roses and mint also spreading wild from where homes used to be, the tiny family graveyard increasingly difficult to reach through the tangles.

Some ghost buildings aren't even ancient, but merely died young—like two houses just north of the Klamath River, not many decades ago painted yellow, already empty and in seeming shock at the Interstate torn through beside them. And a shell of a house right on the edge of Ashland, with its current "Prestige Homes"



real estate sign making an unintentional joke reminiscent of a house that stood ghosted for years along Highway 101 near San Jose, California, with a graffiti slogan added to its ruin: "\$200,000 -Fixer Upper."

Other ghosts of Jefferson are hulks of modern rust: abandoned autos that clutter farmyards, mere junk to the eye now, too new to be imbued with the romance of distant history.

Whatever their form, all the remnants are evidence of lives as real as current ones. Inevitably, then, even as the ghosts of Halloween and times past are celebrated, new ghosts and remnants are created. Some of the ghosts are already evident: the logging mills that are dying as the gold mines once did; the clearcut forests in their Mohawk haircuts, their ecosystems marked in lasting ways. But it's less evident what other modern constructions will survive long enough to gain an air of mystery; to become romanticized and placed alongside the other ghosts. Which of our careless creations will end up as archaeological treasure? We're the ghosts of the twenty-second century; we're a museum exhibit just waiting a hundred years to happen. ■

Eric Alan is a photographer, lyricist, novelist, and journalist who recently hosted JPR's *Folk Show* for several weeks.

Special thanks to Sandi Garcia-Myers of the Southern Oregon State College Library Reference Department.

Small Towns and Quiet Voices

It was just a deal that went sour, like so many other schemes that I've hatched over the years. But some things that should have been said, and could have been said, and would have been said, weren't said because of something I said.

Oh well, I had a hunch it would kill the project and went ahead and took the risk, so it's not as if I made an innocent blunder or got blindsided by forces beyond my reckoning. And who knows, maybe it wouldn't have worked out for other reasons, though it sure seemed like a done deal at the time.

To understand what happened and why requires understanding a place, Douglas County, "The Timber Capital of the Nation," my home. It's a large rural county, 5,000 square miles of forested mountains, with a small, scattered population of 94,000 people. It has a reputation, when people bother to think of it at all, of being a redneck cultural backwater, the home of hill billys, crackpot secessionists, and Holy Roller revivalism.

While there is some truth to that stereotype, the reality is more complex, as is always the case with stereotypes. While many of my neighbors here, perhaps most, hold views on generalized issues that urban liberals would find appalling, when it comes to the specifics of day-to-day living they are traditionally sweet, honest and reasonably tolerant people.

Unfortunately, the old growth timber harvest controversy created some serious problems here. As a citizen and a writer I became involved for several years, trying to help people understand this complex problem and its ramifications. But facts and reason, I



THE INDUSTRIAL AND ENVIRONMENTAL OUTLOOKS EACH SPAWNED MASS MOVEMENTS WITH OPPOSING VIEWS, AND NEITHER GROUP WAS INTERESTED IN PRESENTING COMPLEXITY, WHICH MIGHT RAISE DOUBTS IN THEIR FOLLOWERS' MINDS.

BY

Robert Heilman

PHOTO

Barbara Ullian

Old growth forest at the headwaters of Rough and Ready Creek

learned, are not politically expedient.

The industrial and environmental outlooks each spawned mass movements with opposing views, and neither group was interested in presenting complexity, which might raise doubts in their followers' minds. The farther apart the two sides became in their positions the more they became alike in their rhetoric and tactics.

"We face a long, uphill battle against a relentless foe whose arrogance, lust for power and disregard for human suffering seem to know no bounds," one pamphleteer wrote regarding the opposition, a statement that could as easily have come from one camp as the other.

When you get that many dogs barking, somebody is bound to get bit. The words became flesh and first through threats and then by covert

actions, people were getting hurt. Some store owners complained that a "green list" urging customers to boycott their places was circulating. Four of my friends received death threats. Another lost his job. The debate took on the form of harassing phone calls, midnight beer bottles smashed on driveways, a broken windshield, and a note asking "Who's watching your wife and kids while your [sic] at work?" It was a hidden thing, a painful festering abscess, talked about in private but never publicly.

As a local writer caught in a tricky situation which affected me and my neighbors deeply, I looked for a subtle way to help heal the wound. It seemed to me that we were starting to see ourselves and each other as outsiders saw us, as an issue rather than as a people. I was doing some radio and television commercial voice-over work for a small advertising

agency and I wanted to start up a series of short local color sketches which would focus on the things that make us glad we live here.

The idea was to talk about the little things we held in common as a people, the things we all cared about and which made up our lives. Maybe if we talked about those instead of the big issues we'd remember who we are. I wanted to send a flock of sparrows to peck away at a boulder of intolerance.

The agency was enthusiastic and agreed to try and sell the project. They were sure we could get some local business to sponsor it as a radio feature and I hoped to add print sales to local newspapers as a weekly column. I spent two months writing 300-400 word mood pieces to be called *Upriver Reflections*.

I thought of the project as a series of small hand-painted tiles, each a picture in its own right, forming a large mosaic mural. It was exciting work, and trying to get the tone just right—uplifting but not preaching, lovingly without being schmaltzy, artful but not dishonest—was challenging and satisfying.

Two months into the project I was laying the words down, building up material, there were leads on sponsors, a demo tape was planned and, *mirabile dictul*, it seemed I would earn a modest steady income while doing something both commercially and socially useful.

But then *The Oregonian* sent some reporters down from Portland for an in-depth series of articles on how the timber controversy was affecting us. It didn't take them long to hear about all the harassment and soon dozens of people knew that the ugly secret was no longer going to be hidden. The local daily, *The News-Review*, got wind of their inquisitive competitors' plans and, a week before *The Oregonian* published its series, did a front-page piece exposing what everyone already knew.

I felt relieved, as if a painful boil had finally been lanced. I waited for the public reaction, for an editorial or a public com-

ment from someone suggesting that things had gotten out of hand. But not one local journalist, politician, preacher, educator or activist spoke up. The only public reaction was a single letter to the editor saying that one of the victims was a traitor who deserved whatever he got.

No one spoke out on behalf of the victims, so I wrote a guest editorial for the local daily pointing out that, yes, the timber controversy is a real gut-wrencher, and, sure, emotions are bound to run high with the stakes so great but, well, this is a democracy we're living in, and after all, people ought to be able to speak their minds without getting death threats and that we all should be ashamed of ourselves for letting it come to this, because preserving the right to disagree is much more important than the outcome of any passing issue.

Nobody publicly agreed or disagreed with me, though several people stopped me on the street or called me on the phone or wrote me letters to thank me for having voiced their own concerns. I didn't get a pipe-bomb in my mailbox but I did get a letter from the advertising agency saying that the *Upriver Reflections* project would have to be dropped because no one would sponsor it now that I was making controversial public statements.

I understood. It's a small place, with limited markets and where everyone knows everyone. In a polarized situation a moderate stance can be highly controversial and why should a business, theirs or a sponsor's, take risks? It wasn't really censorship or blacklisting—I could have pushed it on my own, if I'd had the heart. But still, I wonder what effect the project would have had on us all. I wonder what other calm and quiet things haven't been said or have been drowned out in all the shouting. ■

Robert Heilman is a writer living in Douglas County.

Falling Ashes *An Upriver Reflection*

by Robert Heilman

The sunset shadow of the mountain creeps across the bottoms toward the river. It's a late October afternoon, almost Halloween, and along the river the trees of autumn are bright in the sun. The strip of trees along the river form a leaf mosaic of gold, green, yellow and brown and even from a distance each leaf is distinct, outlined in shadow. The salmon road river quietly flows through the bottoms, low but on the rise, cleaning out the summer algae, waiting for the seasonal creeks to appear.

Across the river a peach orchard in red and yellow lies surrounded by flat fields, squares of green sheep-dotted pasture, hay fields and wheat stubble. Orange pumpkins lie in their bed of frost bitten vines ready for the knives that will give them baleful eyes and jack o'lantern grins. The setting sun shows the snake braid course of the old river channels, still visible a century after the soil building marsh was drained.

The small black figures of humpbacked men move along the edge of a brown field, arms outstretched dripping molten lava. A line of flames marches across the stubble, crackling hungry flame tongues lapping up the harvest chaff, making the soil ready for

another crop of winter wheat. The smoke of autumn rises, making a reddish golden glow in the setting sun's light. The hills and mountains are distant seeming, dark and haze hidden.

Behind the smoke, Interstate 5 crosses the bottomland as final and unswerving an exercise in geometry. Beneath the crackling sound of the fire it adds the softened thrum of diesel engines and a rubbery shush as the semi-trucks, like ants bearing the harvest, follow each other in an endless line stretching north and south.

Close at hand, leaves pirouette in their brief moments of freedom and land with a soft crackling. Jays call raucously, quail and finches rustle in the poison oak brush in search of seeds. A wide eyed calf gallops across the pasture to the safety of his mother's side. The old dog stares nearsightedly out across the valley, nose pointed toward the smoke, whining nervously as she smells the scent of the death of an Indian summer afternoon.

Upriver Reflections will be broadcast as part of *The Northwest Journal* during the coming months.

**Be Respectful
Mediate Your Conflict
Save Time • Save Money**

- SEPARATION
- DIVORCE
- POST-DIVORCE
- PRE-MARITAL
- FAMILY
- BUSINESS
- REAL ESTATE

**Mediation & Conflict
Resolution Services**

201 W. Main, #4C • Medford
776-9166

CALL FOR FREE PAMPHLET

ASHLAND HOMES

REAL ESTATE Inc.

Serving All
of Jackson
County's
Real Estate
Needs



150 E. Main St. ♦ Ashland, Oregon
503/482-0044



The Black Sheep

Presents:

EACH & EVERY WEDNESDAY

Authentic English

Fish & Chips

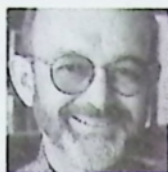
with Peas and Malt Vinegar

You may feast upon as much
as you are able

for the twee sum of **\$6.95!**

**We are here to
Feed your Hunger,
Quench your Thirst, &
Entertain your Mind...
Seven Days a Week!
11am until 1am**

51 North Main Street, On the Plaza
"Where You Belong."



NATURE NOTES

Frank Lang

Bedbugs

Nighty, night, sleep tight, don't let the bedbugs bite." Don't know why mamma used to tell me that at bed time. No bedbugs at our house. Don't know the source of the saying, although I have looked and looked. Don't know what reminded me of bedbugs, unless it was recent talk of stinky daddy-long-legs.

Bedbugs, like many of their fellow hemipterans or true bugs, stink, as in stink bugs. One sure sign of a heavy bedbug infestation is a characteristic odor. Stink bugs suck the vital juices out of plants. Bedbugs suck the vital juices out of humans, early in the morning, just before

dawn. Bedbug's relative, the assassin bug, also enjoys animal juices. One, *Triatoma megista*, takes a human blood meal and expresses its thanks by defecating on the bite, which swells and itches. The bitten scratches and in the process rubs the feces containing the parasite that cause Chagas's disease into the wound. Not much fun.

What surprises me is that bedbugs are not vectors—that is, carriers of human disease. However, bedbugs, like other exclusive blood feeders, have a symbiotic vitamin B producing bacteria that provide them with that important vitamin missing from blood. The mother bedbug includes the bacteria with each egg laid, insuring offspring of an essential companion.

The bedbug's *modus operandi* is to lurk about during the day, flattened in various narrow crevices in houses of all sorts. They are fond of baseboards, light switches, moldings, tight spots in furniture, under wallpaper. They hide in places that are difficult to reach for eradication by insecticides or biocides like cyanide gas. If the temperature is above 55° F, the bedbug strikes just before dawn. The warmer it is the better they like it. They draw a blood meal, some-

times taking five minutes or longer. Then they quickly hustle off to digest their meal undisturbed. The bedbugs seem to nibble about, test drilling until they hit a gusher. Each puncture swells and itches, long after the bedbug is safe, "Snug as a bug in a rug," perhaps, or at least in a light switch.

Bedbugs have been with humans for a long time, some think since we were cave dwellers. They are inquilines, species of one sort that inhabit the abode of another. Human examples include dust mites, silver fish, house spiders, carpet beetles, in-laws, and the like.

Sex among the bedbugs is, well, different. When mating, the male does not insert his member in the usual place, but in a slit in the female's side that enters a special organ. This organ not only serves for mating, but also as a place where amoeboid cells digest many of the sperm. Some sperm manage to slip through the female's body wall into the body cavity where they eventually reach the ovaries to fertilize the eggs. When the act occurs, the partners are catty wampus—the male with his head to the left. I wonder where the expression crazy as a bedbug came from.

Bed bugs do not seem as common today as in the past, but then I may run in different circles. I have no doubt that modern insecticides and sanitation play a role in keeping populations in check. Sleep tight, and be thankful the bedbugs don't bite. ☐

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard Fridays on the *Jefferson Daily* and Saturdays at 8:30am on JPR's Classics & News Service.

Jacob Lawrence

American Master

A major presence on the international art scene for almost six decades, the work of Jacob Lawrence reflects the African-American experience better than any other artist of our time. More importantly, his boldly expressionistic paintings, drawings and prints remind us of the universal human struggle for freedom and social justice. Although much of his art has been inspired by black history, his work is quintessentially *American* speaking to all of us.

Theoretically "retired" today at 77, Lawrence remains an exuberant and vital artist. He continues to expand his craft and teach at the University of Washington in Seattle, where he has been Professor of Art since 1972.

Lawrence's philosophy and style were essentially forged in the New York City of the 1930's as part of the "Harlem Renaissance" movement. It was this vibrant and multifaceted culture that helped to nourish and propel the careers of many black artists including Duke Ellington, poet Langston Hughes, and political writer W.E.B. DuBois.

The young artist's inspiration came from the lively and bustling life that he observed all around him—men at work, children at play, tenements, construction projects, dance halls, bars and street scenes. He celebrated both the hard times and the joys of family life, with the recurring themes of movement and struggle. His deceptively simple style of flat planes and bold primary colors expressed simultaneously the vision of a humanist and a social realist.

Born in Atlantic City, New Jersey in 1917, Lawrence's family moved to New York in 1930. It was there that he received his first art lessons at Harlem's Utopia Children's House, and he credits his mother for her early encouragement of his artistic gifts. As a teenager, he fre-



PAINTING IS SIMILAR TO
A CHESS GAME.
ONE MOVE AND
EVERYTHING CHANGES.
THAT'S WHY IT'S SUCH A
BEAUTIFUL PROCESS TO
BECOME INVOLVED IN.

JACOB LAWRENCE

quently visited the Museum of Modern Art for ideas and inspiration. He was able to devote himself to art full time thanks to the Federal Arts Project (of the Works Progress Administration) in 1935. This program subsidized over 5,000 artists during the next eight years, and was especially crucial to black artists who were otherwise unrecognized and certainly unfunded.

Lawrence created several major works during his time, including five critically acclaimed historical narrative series. His first one-person exhibit, when he was just twenty years old, was a forty-one panel series on Toussaint L'Ouverture, the Haitian slave who led the up-

rising against the French and liberated his island-nation. The Migration Series in 1941, depicting the mass movement of southern blacks to northern cities, vaulted Lawrence into the national spotlight and sealed his reputation as a master artist.

Among the other moving historical works were bold depictions of the lives of Harriet Tubman, Frederick Douglass, and abolitionist John Brown. In 1982, he created a provocative and disturbing series of serigraphs on Hiroshima inspired by the John Hersey novel.

Lawrence has done many commissioned works, including covers for *Time* and *Fortune*, book illustrations, and huge murals for public buildings such as Seattle's Kingdome Stadium. His paintings have been featured in three major retrospective exhibitions since 1960, including New York's prestigious Whitney Museum, where all previous attendance records were shattered. He was elected Member of the American Academy of Arts and Letters in 1983 and received the National Medal of Arts in 1990. Although his formal education did not go beyond grade school, he has received Honorary Doctor of Fine Arts degrees

CONTINUED ON PAGE 31

BY
Dan Howard

KITCHEN KNEADS

New Year's Gifts

- Bosch Kitchen Center
- Zojirushi Home Bakery

- Whole Grain Flour Mills
- Jet Stream Ovens
- Dehydrators
- AND MORE!



772-8191

**FREE
CLASSES**

29 N. Ivy, Medford
(1 Block Off Of Main Street)

BUYING & SELLING

COINS & STAMPS
PRECIOUS METALS
PICTURE POSTCARDS
PLACER GOLD &
NUGGETS

RV ROGUE VALLEY COIN
& JEWELRY EXCHANGE

41 S. Grape • Medford • 772-2766

Goodfellows
of Ashland
A nice little bakery



Carpe Xofa - Slice the Bread

We proudly offer Ashland's
largest selection of fine Old
World and Ethnic Breads.

Quite simply the very best
bread you will ever eat!

Just Dough It

Every Friday's a Challenge-Day
at Goodfellows

Traditional Plowmans Lunch
45 Balion Soda Flavors

Bring this add for \$1.00 off any
loaf of bread through October

In Bread We Trust

44 Fifth Way (at Oak St.) 426-3491
Mon. - Sat. 9-6:00 am - 5:00 pm



QUESTING FEAST

Geraldine Duncann

Come a Soul-Caking!

Have you ever wondered why thousands of children will be out and about on the night of the 31st, extorting bribes from their neighbors?

Like many holidays and traditions, Halloween has lost its original form and meaning. As is so often the case, the form has not only suffered the rigors of the coming of Christianity, the Reformation, Oliver Cromwell, New England Puritanism and Madison Ave. marketing, it is also a compilation of much older traditions.

In early Teutonic and Celtic times the great Samhain festivals were held during what is now late October and early November. These were ritualistic festivals to honor the dead, who were believed to return to their earlier haunts at this time of year. This concept was conveniently adapted by the new Christian followers and became a widespread European tradition. It was believed that all souls held in purgatory were released for 48 hours on All Hallows' Eve and returned to their homes.

As recently as just before World War II,

lighted candles were placed on graves in churchyards and in the windows of homes to guide the wandering souls. In the few remaining strongholds of Celtic culture—remote corners of Scotland, Ireland, Brittany, Cornwall and the Isle of Man—a candle is still lit in the window and a fire left on the hearth.

In Ireland, some homes still leave food, drink and tobacco. In a few isolated farmsteads in Brittany, the fire is carefully kindled and a small feast left on a low table before the hearth. The family retires early so as not to disturb their departed loved ones, who may be shy to be seen in their ghostly forms.

Small cakes, which came to be known as "Soul Cakes," were almost always a part of the spirits' repast. In Flanders, children would build small alters in the street on All Souls' Eve and beg for pennies to buy cakes for the soul in purgatory. The following morning, most Flemish women baked "soul bread," which was eaten piping hot from the oven while a prayer was said for the soul of the departed. It was believed that for every cake eaten a soul would be re-

SOUL CAKES

- 1/2 cup butter
- 2/3 cup firmly packed brown sugar
- 1 1/2 cups white flour
- 1/2 teaspoon baking powder
- 1 teaspoon cinnamon
- 1/2 teaspoon powdered ginger
- 1 pinch of salt
- 1/2 teaspoon caraway seeds
- 1 egg

Combine the dry ingredients and the butter in a bowl and mix them well together with a wire pastry blender. Make a well in the center and pour in the beaten egg. With a fork, work until all the dry ingredients have been moistened by the egg. Be patient—it will happen. When you can gather the mixture into a ball, put it on a lightly floured board and pat out to about 1/2 inch thick. Cut into rounds with a biscuit cutter and place them on a lightly oiled baking sheet. Traditionally, a cutter with fluted edges was used and a design was pressed into the top.

Bake the cakes at 350° for about 15 to 20 minutes.

leased from purgatory.

In many English shires soul-caking was practiced. Many people, young and old, went from door to door begging or singing for small cakes:

*Soul! Soul! for a soul-cake!
I pray you good missis, a soul-cake!
An Apple, a pear, a plumb or a cherry,
Or any good thing to make us all
merry,
One for Peter, two for Paul
Three for them who made us all.
Up with the kettle and down with the
pan.
Give us good alms, and we'll be gone.*

In some countries, only the poor went soul-caking:

*Soul Day! Dole Day!
We've been praying for souls departed,
So pray, good people, give us a cake,
For we are all poor people, well known
to you before,
So give us a cake for charity's sake,
And our blessing we'll leave at your
door.*

Soul-caking is now practiced in only a few villages on the Scottish and Welsh borders, and is practiced by children only. Our contemporary "Trick or Treat" is a survival of the Celtic Soul-Caking.

As recently as the 1930's, in some Scottish, Staffordshire, Cheshire, Cumbrian, and Cornish villages, and a few Celtic pockets in Appalachia, dozens of soul-cakes were baked early in the morning of All Hallows' Eve and heaped on a table near the door. Anyone who chanced to drop by that day was given one.

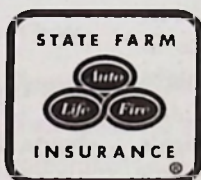
This recipe for soul-cakes dating from the 1880's was given to me by a lady in Whithbor, a small village on the shores of Lake Thirlmere in Northwest England.

*Remember the departed, for holy
Mary's sake,
And of your charity,
pray gi'us a big soul-cake.*



Geraldine Duncann is an artist and food and travel writer. She is currently the owner of Goodfellows of Ashland, a bakery featuring Old World breads and pastries. *Questing Feast* with Geraldine Duncann can be heard every weekday evening just before *All Things Considered* on JPR's Classics & News Service.

State Farm Sells Life Insurance



Bill Cobb, CLU
1806 Ashland Street
Ashland · 482-1324

State Farm Insurance Companies
Home Offices: Bloomington, Illinois



Artists of the Month

Gillespie

John Birks Gillespie, bop revolutionary, was born on October 21, 1917

Horowitz

Vladimir Horowitz was born October 1, 1904 in Kiev, Ukraine.

Help us celebrate at the MusicSource!
Call and discover the wealth of recordings available by these artists.

Mention this ad and receive \$2 off any one recording by either of these artists



Music | Source

1-800-75-MUSIC

THE MILKY WAY STARLIGHT THEATER

Discover the
human side of
astronomy through

History
The Arts
Music
Myth
and Science

Let a Little Starlight
Into Your Life!

Thursdays at 9:00pm on
Rhythm & News Service

Thursdays at 12:30pm on
News & Information Service

A production of
Star Resources &
NightStar Products, Inc.

TUNE IN



Sundays 10am on Rhythm & News



ON THE SCENE

Sunni Khalid

Dream Assignment Come True

Washington, DC—Being sent to South Africa to report on that country's first all-race elections was not only a privilege, it was the realization of a life-long dream. I started thinking about covering South Africa 20 years ago, as a high-school student in Highland Park, Michigan. Back then, my U.S. History teacher, Cecil Rice, held lunchtime chats in his classroom. He thought that sometime in the 1990's, South Africa's black majority would wrest control. I wondered what it would be like to be there when that change occurred.

As I began my journalism career, I never lost sight of South Africa. I traveled throughout Africa, read and wrote about South Africa's history, political crises, people, cultures. I prepared myself for a day I knew was coming, but for a professional opportunity I was not sure I would get.

In February, 1990, Nelson Mandela was released from prison, and I was covering local politics for the *Baltimore Sun*. I was beside myself that I was not in South Africa to report on that momentous event, and vowed that when the elections took place in South Africa—no matter what it took—I would be there to report on them.

I joined NPR's Foreign Desk the following year, in part, because of the opportunity it would afford me to finally make it to South Africa. My old friend, former NPR Johannesburg Correspondent John Matisson, helped bring me on board. During my first two years, I improved my radio skills with the help of some of NPR's best producers, editors, reporters and technicians.

By early 1993, I was finally about to be part of the NPR team that would report on South Africa's first truly democratic elections set for the following April.

I set my sights on Durban, in the heart of the violence-torn province of Natal. Dur-

ban and Natal had been the site of heavy political warring between supporters of Mandela's African National Congress and the Inkatha Freedom Party, headed by Zulu Chief Mangosuthu Buthelezi. If there was going to be trouble before the elections, I wanted to be there.

In Durban, Carol Baeky, a white American attorney who runs the Communist Law Center there, would prove to be a godsend, as a source and a sounding board. Her husband, David Alcock,

who was raised in rural Natal among Zulus, would become my interpreter and friend.

David, Carol, and many others gave me insights on the politics of rural KwaZulu, a greater appreciation of Zulu traditions, and also some of the six distinctive Zulu "clicks" I used in my NPR reports.

For my first solo assignment, I traveled with David to an Inkatha rally at Empanjeni. We found ourselves in the middle of several regiments of Zulu warriors who—in clear violation of state of emergency regulations—whirled around us on an open field, dressed in traditional leopard skins, dress shields, and an assortment of weapons.

The South African police and Army stood at a respectful distance, but didn't try to disarm the Zulus. I looked into the eyes of some of the police and saw panic and fear. Wisely, I followed David's lead, and we remained safe during a sometimes tense

“
WHEN A CHOIR SANG THE
FIRST LINES OF NKOSI SIKELIL
AFRICA AFTER MANDELA WAS
INAUGURATED, I CRIED. I
COULDN'T HELP THINKING OF
THE BRAVE MEN AND WOMEN
WHO GAVE THEIR LIVES FOR
THIS DAY TO COME ABOUT

march through town.

Among other trips, I traveled to remote Ulundi, the capital of the old KwaZulu homeland, to report on the official kick-off of Inkatha's election campaign. While looking for a phone to file on deadline for *Morning Edition*, I inadvertently bumped into Chief Buthelezi before he went out to address the crowd. My interpreter, David, was an old friend of Buthelezi's and prevailed upon him to give me an interview. It turned out to be the first interview to be broadcast on the day Inkatha's campaign began.

On May 10th, Nelson Mandela was inaugurated in Pretoria. I was commenting on the events from a Johannesburg studio, while Neal Conan and Sanford Ungar did a special broadcast from Washington. I'd been so busy covering the events leading up to the moment that I hadn't had time to reflect.

Still, when a choir sang the first lines of *Nkosi Sikelil Africa* after Mandela was inaugurated, I cried. I couldn't help thinking of the brave men and women who gave their lives for this day to come about, or of the skinny teenager that I was 20 years ago, sitting in a Highland Park, Michigan, classroom. I thought about how I'd come full circle, how I'd been lucky enough to live out my dream. Then, I wondered, what could I do next to top this? ■

Sunni Khalid is an NPR foreign desk reporter covering Africa and the Caribbean

TUNE IN

THE **BLUES** SHOW

Saturdays 10pm on Rhythm & News

THINK OF IT AS A DAILY TOWN MEETING FOR AMERICA.

GIVE US A PIECE OF YOUR MIND.
TALKBACK LIVE

Now everyone, everywhere can voice their opinion to all of the politicians, corporations and anyone else watching CNN's new weekday show, "Talk Back Live".

This unprecedented broadcast format, using the latest interactive technology,

gives viewers the opportunity to help solve the country's problems by airing their own views and suggestions on topical issues affecting all of us.

Hosted by Susan Rook, it begins Monday, August 22. Get ready to give us a piece of your mind.

Monday at 10 a.m.
Cable Channel 25



779-1851
TCI Cablevision of
Oregon, Inc.

We're taking television into tomorrow



PROGRAM GUIDE

At a Glance

Specials this month

All Services

With the political season in full swing, Jefferson Public Radio presents live coverage of two important debates this month. Oregon gubernatorial candidates Denny Smith and John Kitzhaber will debate on Thursday, October 6 at 7:00 pm, and we'll have live coverage.

Candidates for the U.S. House of Representatives, District 2, Sue Kupillas and Wes Cooley, will square off in a debate co-sponsored by JPR, the Rogue Valley Civic League, and Southern Oregon Public Television, on Wednesday, October 19 at 8 pm.

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR

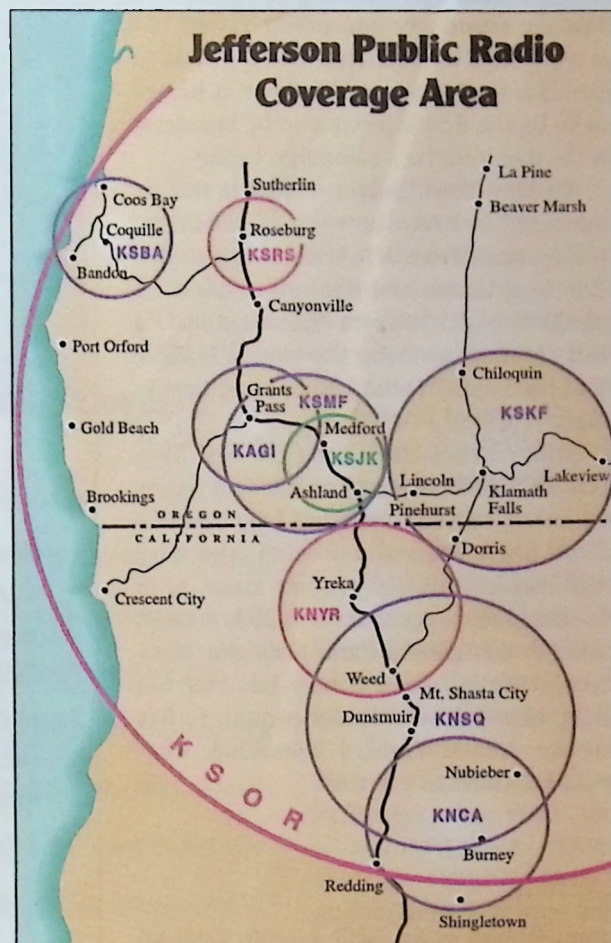
The Three Tenors concert this summer was one of the most eagerly anticipated events in classical music. If you missed it, or would like to hear it again, JPR will re-broadcast this concert by Luciano Pavarotti, Plácido Domingo and José Carreras Saturday, October 15 at 10:30 am.

Rhythm & News Service KSMF/KSBA/KSKF/ KAGI/KNCA/KNSQ

Joe Frank returns to the airwaves with a new series of his dark audio musings Wednesdays at 9:30 pm, beginning October 5.

News & Information Service KSIK

Rogue Valley Civic League Forums continue this month. Friday, October 14, the forum will focus on the "new" Ballot Measure 5. On Friday, October 28, the focus is the "new" Ballot Measure 9. The forums air Fridays at 12:15pm.



Volunteer Profile: Jeff Brady

Jeff has worked in JPR's news department for nearly four years, producing news features, hosting interviews, hosting call-ins, and most importantly, producing and hosting *The Jefferson Daily* on Thursdays.

Jeff is from Gold Beach, and after high school moved to the Rogue Valley to manage a Central Point grocery store owned by his parents. After that, he decided to attend SOSU, where he is now a Junior majoring in Communication.

Having also worked at an all-news commercial radio station in Eugene, Jeff says he appreciates the different approach that public radio news takes. "Instead of reporting on car wrecks, murders and robberies, I get to report on broader social issues," he says.



KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	89.5	Mt. Shasta, McCloud, Dunsuir	91.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian / Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5		
Grants Pass	88.9		

CLASSICS & NEWS

KSOR 90.1 FM
ASHLAND

KSOR dial positions for translator communi-
ties listed on previous page

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	4:30 Jefferson Daily	6:00 Weekend Edition	6:00 Weekend Edition
7:00 First Concert	5:00 All Things Considered	8:00 First Concert	8:00 Millennium of Music
12:00 News	6:30 Marketplace	10:30 NPR World of Opera	9:30 St Paul Sunday Morning
12:15 Siskiyou Music Hall	7:00 State Farm Music Hall	2:00 St. Louis Symphony	11:00 Siskiyou Music Hall
4:00 Northwest Journal		4:00 All Things Considered	2:00 On with the Show
		5:00 America and the World	3:00 Classical Countdown
		5:30 Pipedreams	4:00 All Things Considered
		7:00 State Farm Music Hall	5:00 To The Best of Our Knowledge
			6:00 State Farm Music Hall

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

Monday through Friday		Saturday	Sunday
5:00 Morning Edition	Chekhov: 16 Stories (Wednesdays)	6:00 Weekend Edition	6:00 Weekend Edition
9:00 Open Air	Milky Way Starlight Theater (Thursdays)	10:00 Car Talk	9:00 Marian McPartland's Piano Jazz
3:30 Living on Earth (Fridays)	Riverwalk (Fridays)	11:00 West Coast Live	10:00 Jazz Sunday
4:00 All Things Considered	3:30 Joe Frank (Wednesdays)	1:00 Afropop Worldwide	2:00 BluesStage
6:00 Northwest Journal	9:30 Ken Nordine's Word Jazz (Thursdays)	2:00 World Beat Show	3:00 Confessin' the Blues
6:30 Jefferson Daily (Marketplace heard on KAGI)	10:00 Jazz (Mon-Wed)	5:00 All Things Considered	4:00 New Dimensions
7:00 Echoes	Jazzset (Thursdays)	6:00 Rhythm Revue	5:00 All Things Considered
9:00 Le Show (Mondays)	Jazz Revisited (Fridays)	8:00 Grateful Dead Hour	6:00 Folk Show
Selected Shorts (Tuesdays)	10:30 Vintage Jazz (Fridays)	9:00 The Retro Lounge	8:00 Musical Enchanter Storytelling Hour
		10:00 Blues Show	9:00 Thistle & Shamrock
			10:00 Music from the Hearts of Space
			11:00 Possible Musics

News & Information

KSJK AM 1230
TALENT

Monday through Friday		Saturday	Sunday
5:00 Monitor Radio Early Edition	Milky Way Starlight Theater (Thursday)	6:00 Monitor Radio Weekend	6:00 CBC Sunday Morning
5:50 Marketplace Morning Report	Software/Hardtalk (Friday)	7:00 BBC Newsdesk	9:00 BBC Newshour
6:50 JPR Local and Regional News	12:15 Rogue Valley Civic League Forum (alternate Fridays)	7:30 Inside Europe	10:00 Sound Money
8:00 BBC Newshour	1:00 Monitor Radio	8:00 Sound Money	11:00 To the Best of Our Knowledge
9:00 Monitor Radio	1:30 Pacifica News	9:00 BBC Newshour	2:00 El Sol Latino
11:00 People's Pharmacy (Monday)	2:00 Monitor Radio	10:00 Healing Arts	8:00 BBC World Service
The Parents Journal (Tuesday)	3:00 Marketplace	10:30 Talk of the Town	
Quirks and Quarks (Wednesday)	3:30 As It Happens	11:00 Zorba Paster on Your Health	
New Dimensions (Thursday)	5:00 BBC Newshour	12:00 The Parents Journal	
Voices in the Family (Friday)	6:00 The Jefferson Daily	1:00 C-SPAN'S Journal	
12:00 BBC Newsdesk	6:30 Marketplace	2:00 Commonwealth Club of California	
12:30 Talk of the Town (Monday)	7:00 The MacNeil-Lehrer Newshour	3:00 Second Thoughts	
The American Reader (Tuesday)	8:00 Northwest Journal	3:30 Second Opinions	
51 Percent (Wednesday)	8:30 Pacifica News	4:00 Bridges	
	9:00 BBC Newshour	5:00 To the Best of Our Knowledge	
	10:00 BBC World Service	8:00 BBC World Service	

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 775-8686
RHYTHM REVUE
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 429-9889

PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A
MINNEAPOLIS MN 55403-1596

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MARKETPLACE
MONITOR RADIO
Listener line: (202) 775-8686
PIPEDREAMS
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610
HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 759-1500

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

NORTHWEST JOURNAL
NORTHWEST PUBLIC AFFAIRS NETWORK
Listener line: (206) 626-6771

SADLER'S OREGON OUTLOOK
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

SECOND THOUGHTS
AMERICAN FORUM
12400 VENTURA BOULEVARD
SUITE 304
STUDIO CITY CA 91604

STAR DATE
RLM 15.308
THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN TX 78712
(415) 471-5285

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am
Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am
JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon
First Concert

Classical music, with hosts Pat Daly and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Marketplace Morning Report at 7:35 am, Star Date at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:15pm
NPR News, Regional Weather and Calendar of the Arts

12:15-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Russ Levin. Includes As It Was at 1:00 pm, Star Date at 3:30 pm, and Questing Feast at 3:55 pm

4:00-4:30pm
Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-6:30pm
All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm
Marketplace

The day's business and financial news, with host David Brancaccio.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Scott Kuiper and Peter Van De Graaff.

SATURDAYS

6:00-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am
First Concert

Classical music to start your weekend, hosted by Pat Daly and Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, As It Was at 9:30am and Speaking of Words with Wen Smith at 10:00am.

10:30-2:00pm
NPR World of Opera

2:00-4:00pm
St. Louis Symphony

4:00-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00-5:30pm
America and the World

Richard C. Hottelet hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm
Pipedreams

Michael Barone's weekly program devoted to music for the pipe organ.

7:00-2:00am
State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Scott Kuiper and Peter Van De Graaff.

SUNDAYS

6:00-8:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

8:00-9:30am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

9:30-11:00am
St. Paul Sunday Morning

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm
Siskiyou Music Hall

Milt Goldman brings you music from Jefferson Public Radio's classical library.

2:00pm
On with the Show

Herman Edel hosts this weekly survey of the greatest music from the Broadway stage - from well-known hits to the undeservedly obscure.

3:00pm
Classical Countdown

Rich Caparella hosts this review of the nation's favorite classical recordings. Special segments include "Turkey of the Week."

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Scott Kuiper and Peter Van De Graaff.

FEATURED WORKS

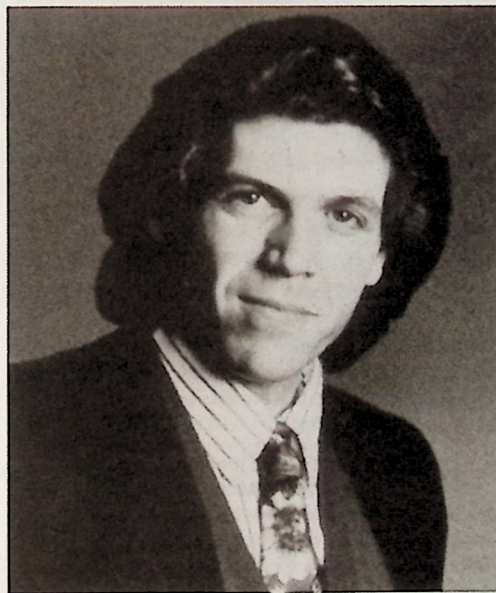
* indicates composer's birthday

First Concert

- Oct 3 M Brahms: Horn Trio
- Oct 4 T Beethoven: Piano Concerto No. 2
- Oct 5 W Rodrigo: *Concierto serenata*
- Oct 6 Th Schubert: Symphony No. 2
- Oct 7 F Ravel: *Le Tombeau de Couperin*
- Oct 10 M Schumann: Piano Quintet in E-flat
- Oct 11 T Beethoven: Symphony No. 4
- Oct 12 W *Vaughan Williams: Oboe Concerto
- Oct 13-31 Marathon

Siskiyou Music Hall

- Oct 3 M Mozart: Piano Concerto No. 20
- Oct 4 T Brahms: String Quartet No. 1
- Oct 5 W Hummel: Trumpet Concerto



Baritone Thomas Hampson will perform on *Saint Paul Sunday Morning* October 16

- Oct 6 Th Schumann: Symphony No. 3
- Oct 7 F Lalo: *Symphonie espagnole*
- Oct 10 M Honegger: Symphony No. 3
- Oct 11 T Beethoven: Piano Sonata No. 21 (*Waldstein*)
- Oct 12 W *Vaughan Williams: *The Wasps*
- Oct 13-31 Marathon

NPR World of Opera

Oct 1 *Rigoletto*, by Verdi
Cast: Leo Nucci, Marcello Giordani, K. Lytting, R. Ferrari. La Teatro alla Scala, Riccardo Muti, conductor.

HIGHLIGHTS

Oct 8 *I Capuleti e i Montecchi*, by Verdi
Cast: Mariella Devia, Jennifer Larmore, Raul Gimenez, Pietro Spagnoli. Opera Orchestra of New York, Eve Queler, conductor.

Oct 15 Opera Special: *The Three Tenors*
A rebroadcast of this summer's concert in Los Angeles featuring Luciano Pavarotti, Placido Domingo and Jose Carreras.

Oct 22 Opera Special: Request Show

Oct 29 Opera Special: To be announced

St. Louis Symphony

Oct 1 Bach: Brandenburg Concerto No. 6; Mozart: Piano Concerto No. 17 in G; Beethoven: Symphony No. 1. David Loebel, conductor. Lee Luvisi, piano.

Oct 8 Berlioz: *The Damnation of Faust*. Leonard Slatkin, conductor.

Oct 15 Marathon

Oct 22 Marathon

Oct 29 Marathon

St. Paul Sunday Morning

Oct 2 Samuel Sanders and Charles Wadsworth, piano four hands. Works by Poulenc, Schubert, Brahms, Mozart, Barber, Bizet.

Oct 9 Musicians from Marlboro. Haydn: Quartet in E-flat, Op. 50, No. 3; Schoenberg: String Trio, Op. 45; Dvorak: Quintet for Strings, Op. 77.

Oct 16 Thomas Hampson, baritone. Craig Rutenberg, piano.

Oct 23 New Mozart Ensemble. Melvyn Tan, piano. Boccherini: Nocturne for Strings and Horn in E-flat; Haydn: Piano Variations in F Minor; Jonathan Dove: *An Airmail Letter from Mozart*; Mozart: Piano Concerto in A, K. 414.

Oct 30 Marathon special

Park Kerr and Linda Eckhardt
bring you

Pie in the Sky

the show that proves
if you can get control
of your refrigerator,

you can get
control of
your life.



Oct. 31 at 9:00pm on Rhythm & News



Jefferson Public Radio, in conjunction with the Rogue Valley Civic League and Southern Oregon Public Television presents a live debate featuring the candidates for Oregon's Second Congressional District

Wednesday, October 19 at 8pm
on all JPR services

Democrat Sue Kupillas and Republican Wes Cooley have confirmed their participation in the debate. A panel of journalists will question the candidates. The debate will be moderated by Candace Bartow of the Rogue Valley Civic League.

THE MUSICAL ENCHANTER STORYTELLING HOUR

Imagine being on a submarine in the ocean deep, hearing the sounds and excitement of the underwater world...a story begins...followed by a beautiful song. Imagine learning about sonar and skin diving, then joining in a crazy game identifying unusual sounds. Imagine sleeping out in the woods, joining the gang after dark to listen to a new Campfire Science episode. Why is there air, or rain, or echoes? Imagine listening quietly and intently to a traditional storyteller weave a myth or tale, often with an important message or surprise.



HOSTS TISH STEINFELD AND PAUL RICHARDS WITH FRIENDS

And if this is not enough, imagine the real reward...cuddling up with the family around the radio to share this audio adventure. Parents and children listening together is what makes The Musical Enchanter Storytelling Hour special. In each episode listeners are even given creative ideas about new activities, books, projects and events geared to enhance family life.

Bring The Musical Enchanter Storytelling Hour into your home Sunday evenings at 8:00 pm on JPR's Rhythm & News Service

PROGRAM GUIDE

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KAGI AM 930
GRANTS PASS

KNCA 89.7 FM
BURNLEY

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Colleen Pyke. Includes NPR news updates at a minute past each hour, Ask Dr. Science at 9:30 am, As It Was at 10:30am and Naturewatch at 2:30pm.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:00-6:30pm Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-9:30pm
Wednesday: Anton Chekhov: 16 Stories
This dramatised survey of Chekhov's tales is produced by Seattle's Globe Repertory Theatre.

9:30pm
Wednesday: Joe Frank: In the Dark
He's back. 26 half-hour visits to Joe Frank's decidedly dark world.

9:00-9:30pm

Thursday: The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

9:30-10:00pm

Thursday: Ken Nordline's Word Jazz
Strange and wonderful word/sound journeys from one of the most famous voices in broadcasting.

9:00pm

Friday: Riverwalk: Live from the Landing
The Jim Cullum Jazz Band returns with six months of classic jazz from San Antonio, Texas.

10:00pm

Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm

Thursday: Jazzset
NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

10:30pm

Friday: Vintage Jazz
Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

11:00-1:00am West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after CarTalk!

1:00-2:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

2:00-5:00pm The World Beat Show

Thom Little brings you Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
Rhythm Revue

Felix Hernandez hosts two hours of classic soul, R&B and roots rock.

8:00-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm
The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am
The Blues Show

Chris Welton with the best in blues.

SUNDAYS

6:00-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm
Jazz Sunday

Contemporary jazz with host Michael Clark.

2:00-3:00pm
BluesStage

Our favorite live blues program. Ruth Brown hosts.

3:00-4:00pm
Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-8:00pm
The Folk Show

Keri Green brings you the best in contemporary folk music.

8:00-9:00pm
The Musical Enchanter Storytelling Hour

This popular family program mixes songs and stories, and features Tish Seinfeld and Paul Richards.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-3:00am
Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset with Branford Marsalis

Oct 6 Carnegie Hall Presents a Celebration of Jazz, featuring Dave McKenna
Oct 13 The Marsalis Family Band
Oct 20 Marathon special
Oct 27 Ella Fitzgerald

AfroPop Worldwide

Oct 1 Cairo Calling
Oct 8 AfroPop Worldwide Visits Chicago
Oct 15 Zimbabwe Update
Oct 22 Willie Colon and Los Van Van Live
Oct 29 Marathon Special

Marian McPartland's Piano Jazz

Oct 2 Mary Lou Williams
Oct 9 Hilton Ruiz
Oct 16 Marathon Special
Oct 23 Tania Maria
Oct 30 Dave McKenna

BluesStage

Oct 2 Sugar Blue, Honeyboy Edwards
Oct 9 Etta James
Oct 16 Ruth Brown
Oct 23 Johnny Winter, Jimmy Thackery and the Drivers
Oct 30 Tab Benoit, Nathan and the Zydeco Cha-Chas

Confessin' the Blues

Oct 2 Gatemouth Brown's Recorded History
Oct 9 Drinkin' Blues
Oct 16 Chicago's Classic Harp Players
Oct 23 Contemporary Harp Players
Oct 30 Siegel-Schwall Band

New Dimensions

Oct 2 Re-Imagining Prehistory: When the Goddess Met the Warrior, with Mary Mackey
Oct 9 Creating Conscious Community, with Carolyn Shaffer and Kristin Anundsen
Oct 16 Marathon Special
Oct 23 Politics for Everybody, with Sam Harris
Oct 30 In a Native American Voice, with Paula Gunn Allen

Thistle & Shamrock

Oct 2 A Low Bow
Oct 9 Scottish Music: A Beginner's Guide
Oct 16 Marathon Special
Oct 23 Carolan's Concerto
Oct 30 The Harvest

*Jazz is played
from the heart.
You can even
live by it.
Always love it.*

Satchmo

Louis Armstrong, 1965



Riverwalk

Live from the Landing

Celebrating jazz – America's classical music.

- Great performances
- Lively interviews
- Personal Anecdotes
- Pure entertainment

Featuring The Jim Cullum Jazz Band and guest artists with host David Holt.

Rhythm & News
Fridays at 9pm

MONITOR



RADIO

Mondays-Saturdays News & Information

Check listings for broadcast times

SUNDAY MORNING

from the
Canadian Broadcasting
Corporation

Sundays at 6am News & Information

News & Information Service

KSJK AM 1230
TALENT

MONDAY-FRIDAY

5:00-8:00am
Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

5:50am
Marketplace Morning Report

6:50am
JPR Local and Regional News

8:00am-9:00am
BBC Newshour
News from around the world from the world service of the British Broadcasting Company.

9:00am-11:00 a.m.
Monitor Radio

11:00AM - NOON

MONDAY
People's Pharmacy

TUESDAY
The Parents Journal
Bobbi Connor explores issues facing parents and children.

WEDNESDAY
Quirks and Quarks
The CBC's award-winning science program.

THURSDAY
New Dimensions
This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

FRIDAY
Voices In the Family
Dan Gottlieb, a psychologist and family therapist, hosts this weekly program devoted to issues of mental and emotional health.

NOON - 12:30PM

MONDAY-THURSDAY
BBC Newdesk
The latest international news from the BBC World Service.

FRIDAY
12:15pm: Rogue Valley Civic League Forums
This month we will present the best of last year's forums, along with two new programs.

Oct 14 Son of Ballet Measure 5: The Local Impact
Oct 28 Ballot Measure 13: The Gay Rights Debate

12:30PM - 1:00PM

MONDAY
Talk of the Town
Claire Collins hosts this interview program devoted to local and regional issues.

TUESDAY
The American Reader
Interviews with authors of the latest books.

WEDNESDAY
51 Percent
Features and interviews devoted to women's issues.

THURSDAY
The Milky Way Starlight Theater
Richard Moeschl, Brian Parkins, and Jessica Vineyard create this weekly look at the people, places, and cultures that make up the human side of astronomy.

ALTERNATE FRIDAYS
Software/Hardtalk
Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

Rogue Valley Civic League Forum

1:00pm-1:30pm
Monitor Radio
The latest national and international news.

1:30pm-2:00pm
Pacifica News
National and international news from the Pacifica News Service. (Repeats at 8:30pm)

2:00PM - 3:00PM

MONDAY-FRIDAY
Monitor Radio
The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:00pm-3:30pm
Marketplace
The day's business and financial news, with host David Brancaccio.

3:30pm-5:00pm
As It Happens
National and international news from the Canadian Broadcasting Corporation.

5:00pm-6:00pm
BBC Newshour
6:00pm-6:30pm
The Jefferson Daily
Local and regional news magazine produced by Jefferson Public Radio.

6:30pm-7:00pm
Marketplace
A repeat broadcast of the 3:00pm program.

7:00pm-8:00pm

The MacNeil-Lehrer Newshour

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-8:30pm

Northwest Journal

A weekday regional news magazine focusing on important issues facing Oregon, Washington, Idaho, and Northern California. Produced by the Northwest Public Affairs Network and the region's public radio stations.

8:30pm-9:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

9:00pm-10:00pm

BBC Newshour

The latest international news from the British Broadcasting Corporation.

10:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Monitor Radio Weekend

7:00am-7:30am

BBC Newsdesk

7:30am-8:00am

Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

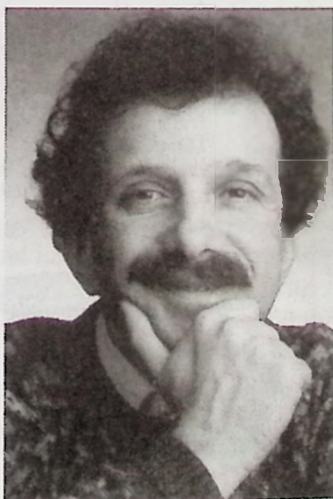
9:00am-10:00am

BBC Newshour

10:00am-10:30am

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.



Zorba Paster, M.D., of
Zorba Paster On Your Health

10:30am-11:00am

Talk of the Town

Claire Collins hosts this interview program devoted to local and regional issues. (Repeats Mondays at 12:30pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm

C-SPAN'S Weekly Radio Journal

A collection of voices heard on cable TV's public-affairs network.

2:00pm-3:00pm

Commonwealth Club of California

Lectures and discussions from one of the oldest and largest public-affairs forums in the U.S. The Club's non-partisan policy strives to bring a balanced viewpoint on all issues.

3:00pm-3:30pm

Second Thoughts

David Horowitz hosts this weekly program of interviews and commentary from a conservative perspective.

3:30pm-4:00pm

Second Opinion

Erwin Knoll, editor of *The Progressive* magazine, with a program of interviews from a left perspective.

4:00pm-5:00pm

Bridges, with Larry Josephson

Josephson returns to public radio with this weekly dialogue that seeks to find common ground between liberal and conservative perspectives.

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

El Sol Latino

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



from the
Canadian Broadcasting
Corporation

Weekdays at 3:30pm

News & Information

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 10am on the
Rhythm & News Service

FROM NATIONAL PUBLIC RADIO

PROGRAM UNDERWRITERS

Jefferson Public Radio gratefully recognizes the many businesses and individuals who help make our programming possible through program underwriting. We encourage you to patronize them and let them know that you share their interest in your favorite programs.

REGIONAL

State Farm Insurance Agents serving
Medford, Ashland, Central Point,
Grants Pass and Jacksonville

Subway Sandwiches with locations in
Ashland, Medford, White City
& Klamath Falls

ROGUE VALLEY

Frank & Tammy Alley - Medford

American Guild of Organists
Bob Bullwinkel - 535-3678

John G. Apostol, M.D., P.C.
815 E. Main - Medford - 779-6395

The Arborist - Pete Seda
1257 Siskiyou #224 - Ashland - 482-8371

Ashland Center for Women's Health
540 Catalina Dr. - Ashland - 482-3327

Ashland Community Food Store
37 Third Street - Ashland - 482-2237

Ashland Homes Real Estate
150 E. Main - Ashland - 482-0044

Ashland Paint & Decorating Center
1618 Ashland St. - Ashland - 482-4002

Paula Backus, DVM
108 7th Street - Ashland - 535-2479

Bento Express
3 Granite Street - Ashland - 488-3582

Black, Chapman, Webber, & Stevens
ATTORNEYS
930 W. 8th - Medford - 772-9850

Nancy Bloom
223 Meade Street - Ashland - 488-5795

Bloomsbury Books
290 E. Main - Ashland - 488-0029

Buckhorn Springs
2200 Buckhorn Springs Rd.
Ashland - 488-2200

Cafe 24
2510 Hwy 66 - Ashland - 488-0111

Catalina Physical Therapy
246 Catalina Drive - Ashland - 488-2728

Century 21 - Main Street Realty
Two locations in Ashland - 488-2121

The Clearinghouse
63 Bush Street - Ashland - 488-0328

Douglas Col of Ashland
CERTIFIED ROLFER
349 E. Main, #3 - Ashland - 488-2855

Ed's Associated Tire Center
2390 N. Pacific Hwy - Medford - 779-3421

Elaine Fielder, LCSW
386 Arnos Ave. - Talent - 535-7797

Fourth Street Garden Gallery & Cafe
265 Fourth St. - Ashland - 488-6263

The Framery
270 E. Main - Ashland - 482-1983

Gastroenterology Consultants, P.C.
691 Murphy #224 - Medford - 779-8367

Deborah Gordon, M.D.
1605 Siskiyou Blvd. - Ashland - 482-0342

Graven Images
270 E. Main Street - Ashland - 482-1983

William P. Haberlach - ATTORNEY AT LAW
203 W. Main, Ste 3B - Medford - 773-7477

Heart & Hands
255 E. Main - Ashland - 488-3576

David Heller
987 Siskiyou Blvd. - Ashland - 482-0625

Hellgate Excursions
953 SE 7th St. - Grants Pass - 479-7204

Il Giardino
5 Granite St. - Ashland - 488-0816

Inti Imports Marketplace
297 E. Main - Ashland - 488-2714

The Allen Johnson Family - Ashland

Kellum Brothers Karpel Kompany
350 S. Riverside - Medford - 776-3352

Kelly's Equipment
675 E. Park - Grants Pass - 476-2860

Kimball, Dixon & Company - CPAS
301 W. 6th St. - Medford - 773-2214

Larry's Music
211 NE Beacon - Grants Pass - 476-4525

Lithia Auto Centers
Medford & Grants Pass

Brian & Susan Lundquist
P.O. Box 445 - Jacksonville - 899-8504

Cynthia Lord - Ashland

McHenry & Associates - PUBLIC RELATIONS
2541 Old Military Rd. - Central Point
772-2382

Medford Clinic, P.C.
555 Black Oak Dr. - Medford - 734-3434

Medford Orthopedic Group
840 Royal Ave., #1 - Medford - 779-6250

Medford Fabrication
P.O. Box 1588 - Medford - 779-1970

Meyerding Surgical Associates
2931 Doctors Park Dr. - Medford - 773-3248

Myrick, Seagraves, Adams & Davis
ATTORNEYS
600 NW 5th St. - Grants Pass - 476-6627

New Trend Interiors
33 S. Riverside - Medford - 773-6312

Norris Shoes
221 E. Main - Medford - 772-2123

Northwest Nature Shop
154 Oak Street - Ashland - 482-3241

OB-GYN Clinic
777 Murphy Road - Medford - 779-3460

Pacific Spine & Pain Center
1801 Hwy 99 North - Ashland - 482-5515

Patrick Burch Plumbing
694 Liberty - Ashland - 488-5928

Gary C. Peterson - ATTORNEY
201 W. Main, Ste. 4A - Medford - 770-5466

Plant Oregon
8677 Wagner Creek - Talent - 535-3531

William G. Purdy - ATTORNEY
201 W. Main, Ste. 4A - Medford - 770-5466

The Red Baron Restaurant
3650 Biddle Road - Medford - 772-1678

Peter W. Sage / Smith Barney Shearson
680 Biddle Rd. - Medford - 772-0242

Isabel Sickels - On behalf of
The Pacific Northwest Museum
of Natural History

Silk Road Gallery
296 E. Main - Ashland - 482-4553

Douglas Smith, O.D. - OPTOMETRIST
691 Murphy Rd., #236 - Medford - 773-1414

Soundpeace
199 E. Main - Ashland - 482-3633

Travel Essentials
253 E. Main - Ashland - 482-7383

United Bicycle Parts, Inc.
691 Washington - Ashland - 488-1984

Wagner, Ward, Giordano - ARCHITECTS
349 E. Main, #4 - Ashland - 482-5482

The Web-sters: Handspinners,
Weavers & Knitters
11 N. Main - Ashland - 482-9801

COAST

A New Leaf Nursery
1052 Southwest Blvd. - Coos Bay - 269-5912

Art Connection
165 S. 5th, Ste. B - Coos Bay - 267-0186

Bill Blumberg Graphic Art & Signs
North Bend - 759-4101

Burch & Burnett, P.C. - ATTORNEYS AT LAW
280 N. Collier - Coquille - 396-5511

Checkerberry's Flowers and Gifts
180 N. Second St. - Coos Bay - 269-5312

Clausen's Oysters
811 North Bay Dr. - North Bend - 267-3704

Cone 9 Cookware & Espresso Bar
Pony Village Mall - North Bend - 756-4535

Coos Head Food Store
1960 Sherman Ave - North Bend - 756-7264

Farr's True Value Hardware
Coos Bay - 267-2137 / Coquille - 396-3161

Foss, Whitty, Littlefield & McDaniel
ATTORNEYS
P.O. Box 1120 - Coos Bay - 267-2156

Frame Stop
171 S. Broadway - Coos Bay - 269-2615

Gourmet Coastal Coffees Co.
273 Curtis Ave. - Coos Bay - 267-5004

Harp's Restaurant
830 First Street SE - Bandon - 347-9057

Harvest Book Shoppe
307 Central - Coos Bay - 267-5824

Katydid Gifts & Accessories
190 Central - Coos Bay - 756-2667

Menasha Corporation's
Land & Timber Division
P.O. Box 588 - North Bend - 756-1193

Moe's Super Lube
330 S. Broadway - Coos Bay - 269-5323

Nosler's Natural Grocery
99 E. First Street - Coquille - 396-4823

The Pancake Mill
2390 Tremont - North Bend - 756-2751

John Shipstad
1289 Butler Rd. - Coos Bay - 267-3827

Weldon & Sons Building/Remodeling
P.O. Box 1734 - Coos Bay - 267-2690

Winter River Books and Gallery
P.O. Box 370 - Bandon - 347-4111

KLAMATH BASIN

Audiology Hear Again
120 N. 10th - Klamath Falls - 884-4428

Cogley Art Center
4035 S. 6th - Klamath Falls - 884-8699

Latourette's Heating
2008 Oregon - Klamath Falls - 884-3798

Renaldo's Cafe
2350 Dahlia - Klamath Falls - 884-3846

UMPQUA VALLEY

John and Mary Kapka Unruh, M.D.
Roseburg

N. CALIFORNIA

Brown Trout Gallery
5841 Sacramento Ave. - Dunsmuir
(916) 235-0754

Yreka Western Railroad
P.O. Box 660 - Yreka - (916) 842-4146



BACK SIDE OF THE BOOM

Tim Harper

Boomer Hell

It's never easy to loose a step. It's even harder to accept the fact that what I've lost is probably more an entire evening's walk. Now, I'm not talking about finding out that I'm not invulnerable. Like many of my brothers, and a few of my sisters, the North Vietnamese taught me that lesson a good twenty-five years ago. No, I mean really getting to the point of starting to feel old. You know, like listening to Pat Boone or even Percy Faith—in a spiritual sense only, of course. God—that one gives me shivers. You see, a couple of things happened just recently that have defined another life shift. You know the prosaic ones: a child who is now an adult; a birthday; invitations to thirty-year high school reunions. But all of these are just minor milestones on the road of life; they are the property of no specific group, and certainly of no generation of distinction. I'm not even concerned with the more blatant boomer markers like Mick at fifty, Ringo as Granddad, or Paul and Linda celebrating twenty I-don't-know-how-many wedding anniversaries. Heck no.

I'm into the more meaningful signs of American middle-class aging in the 90's: getting a swollen knee from digging out a volleyball spike and having it last for a week; listening to Bailey White talk on NPR for what seemed like half an hour about Janice Joplin marrying Bobby McGhee and writing the damn song and then finding out no one called in to our station screaming that it was Kristofferson who wrote it—Janis would never have been a suburban housewife. And in the face of all that, who in hell cares about Mamma and her damn sea turtles, anyway? I feel it incumbent upon me to mention here that I have faith that Janis would have opted, instead of housewifery, to be a precursor bag lady, something she darn near managed anyway, even as a star.

No, no, no, the truth of the matter is, what I've been avoiding talking about, with all the dodging and weaving I've been doing, is that it's none of those things that have brought me face to face with my mor-

talidity. It's not a boomer in the White House, it's not hearing Led Zeppelin turned into elevator music. It's not even the sound of David Crosby singing straight. It is that, like so many men before me, I've come face to face with the dual terrors of the aging male animal: back fat and nose hair.

It's a sad fate for someone from the generation that invented rock-n'-roll. It has been one thing to have to suck in the gut a bit, to listen to women complain about cellulite—heck, most of y'all have been doing that since you were twenty-eight anyway, whether you had it or not. But it is entirely something else to have to feel backfat roll over one's belt, to see hair creep out of the nose. Because it creates the one situation, the one thing, that is truly boomer hell—it is uncool. It's black knee socks with yellow bermuda shorts uncool. It's perhaps the most discouraging thing a man can face, even in this age of Alan Alda shrinks and music that seems to have gotten lost on a very short tape loop. No wonder so many of us are giving up, sitting in circles beating drums and passing around small tree limbs adorned with Aboriginal accouterments of which we have no understanding. That stuff's so weird it almost makes backfat and nosehair unimportant. Almost...but not quite.

No, gang—no feathers, no myths. Not me. I'll face it unflinching, without resort to sops or crutches.

I'm getting a Harley.

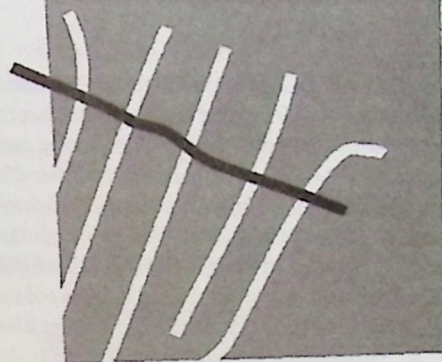


Tim Harper's *Back Side of the Boom* can be heard Wednesdays on *The Jefferson Daily*. Tim also hosts *Monday Night Jazz* at 10pm on JPR's Rhythm & News Service.

**Move over
Casey Kasem.**

QUARTERDECK

CLASSICAL
COUNTDOWN



Join Rich Capparella
for a weekly countdown
of the nation's favorite
classical music
recordings as published
by *Billboard Magazine*.
Expect some surprises
along the way – such as
Pick of the Week,
Dark Horse of the Week,
and an occasional
Turkey of the Week.

Sundays at 3pm
CLASSICS & NEWS

artscene

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival in Ashland is celebrating its 59th year with a collection of Shakespearean, classical and contemporary productions. The season runs through October 30. Performances in The Angus Bowmer Theatre include: *You Can't Take It With You* (through October 30); *Hamlet* (through October 30); *Fifth of July* (through October 29); *The Rehearsal* (through October 29). Performances in the Elizabethan Theatre are *The Tempest* (through October 7); *Much Ado about Nothing* (through October 9); and *The Two Noble Kinsmen* (through October 8). Performances at The Black Swan: *Oleanna* (through - October 29); *The Colored Museum* (through October 30). Evening performances begin at 8pm. For information on tickets, membership, or to receive a season brochure, contact The Festival at 15 S. Pioneer Street, Ashland. (503)482-4331

◆ In addition to the regular season productions, the Oregon Shakespeare Festival presents *OSF Unscheduled*, a series of unique performance pieces presented by members of the Festival Company. The offerings include the off-beat religious satire *Some Things You Need to Know Before the End of the World* on October 5 and 8, *Black Swan Song*, a collection of Shakespeare speeches and sonnets set to original music on October 12 and 13, and readings from the rarely performed First Quarto edition of *Hamlet* on October 11 and 18. The *Unscheduled* series is held in various locations. Tickets are available at the OSF Box office. (503) 482-4331

◆ *The World Goes 'Round*, with music and lyrics by John Kander and Fred Ebb, will be presented by Oregon Cabaret Theatre. The show will run through October 31 with evening performances Thursday through Monday at 8pm. Dinner is available (reservations required), and also brunch is available on Sundays at 1pm. Tickets can be purchased at the box office at 1st and Haggadine or by calling. Ashland. (503)488-2902

Music

◆ Seymour Lipkin and Beethoven's celebrated *Emperor Concerto* open the 28th season of the Rogue Valley Symphony on Saturday evening, October 15, 8pm, and Sunday afternoon, October 16, at 4pm. Both performances will take place at the South Medford High School auditorium in Medford. Conductor Arthur Shaw will also conduct the RVSO in the *Overture to the Magic Flute* by Mozart and the *Symphonic Metamorphosis of Themes of Carl Maria von Weber* by Hindemith. All seats reserved, tickets available at the door. For ticket information or a free brochure, call the Symphony ticket office. (503)488-2521

◆ The Sixth Annual Medford Jazz Jubilee kicks off three days of musical celebration beginning Friday, October 7th, with over 90 hours of music through Sunday, October 9th. Twelve jazz ensembles from around the country will perform at four different venues, including The Red Lion Inn, Holiday Inn, Craterian Theater, and Elks Lodge. Tickets are on sale at the Jazz Jubilee Ticket Office in the Medford Center and Peter Pan Cleaners in Grants Pass. 1-800-599-0039

◆ Season tickets for the Southern Oregon State College Program Board's "One World: 1994-95" series must be purchased by October 20. The series opens November 11 & 12 with *Naa Kahidi Theater*, an Alaskan group of Tlingit and Aleut natives. On Friday, February 3, 1995, *Huun-Huur-Tu: The Throat Singers of Tuva* return after a sold-out show last year. The series also includes *Anonymous 4: An English Lady-mass* on February 16, the *Gyuto Tantric Choir*

of Tibetan Monks on March 31, the *Drummers of Burundi* and *Drums of Fire* from Senegal on April 2, and *Dynamo Theatre* from Montreal on April 29. Stop by the SOSC Stevenson Union for tickets, or call (503) 552-6461.

◆ The Jefferson Baroque Orchestra opens its inaugural season with Dr. Daniel Thomason, ciola d'amore soloist, and Dave Rogers, archlute, in Vivaldi's *Concerto for Viola d'amore, Archlute, Strings & Continuo*. Also included will be Pachelbel's Canon and Gigue in its original instrumentation, Handel's *Queen of Sheba Sinfonia* featuring baroque oboists Alan Paul and Marsha Taylor, Handel's *Concerto Grosso Op.6 .No.1*, with violin soloists Robert Dubow and Amalie Sorensen, and Josef Haydn's first symphony featuring natural hornists Terri Henderson and Linda Harris. Presented Friday, October 28 at 8pm at Newman United Methodist Church, Grants Pass, and on Saturday, October 29 at 8pm at First United Methodist Church, Ashland. (503)592-2681

◆ The Britt Pavilion in Jacksonville will rock to the sounds of Crash Test Dummies, in a concert presented by the SOSC Program Board. Known for their eclectic mix of musical and literary styles, the Dummies hit the stage on Saturday, October 8 at 7:45 pm. Tickets available at SOSC Raider Aid, Home At Last Records in Ashland, G.I. Joe's in Medford, by calling Ticketmaster at (503) 224-4400, or the Program Board at (503) 552-6461.

◆ Chamber Choir - Lithuanian Conservatory will be presented by Department of Music, Southern Oregon State College on Saturday, October 15 at 8pm. (503)552-6101

◆ Laser Mozart, a classic laser light show in a tribute to Mozart, will be presented by The Dome School and Illinois Valley High School Drama Club. The show will take place at Illinois Valley High School, 625 E. River Street, Cave Junction on Saturday, November 5. Doors will open at 7pm and the show starts at 8pm. (503)592-3911

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

October 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts

Exhibits

◆ Sculptures by Arizona Artist John Hylton will be presented by The Gallery at Stevenson Union at Southern Oregon State College. Hylton's sculptures employ elements of glass, aluminum, wood, and other materials. Portions of aqueducts, bridge trusses, and 27 foot long suspension bridges are a few of the sculptures representing the work of this artist. The show runs through Thursday, October 13. (503)552-6465



"Modern Romance," photographs by Scott and Denise Davis will be on display in the Stevenson Union Gallery at Southern Oregon State College

◆ Modern Romance Photography by West Coast artists Scott and Denise Davis will be presented by the Gallery at Stevenson Union at Southern Oregon State College. The show, featuring the recent series *Modern Romance* opens Monday, October 17 with a reception from 6 to 7pm. The exhibit runs through Thursday, November 10. Gallery hours are Monday through Friday, 8 to 9pm; Saturdays, 9 to 2:30pm. For more information call The Gallery in Ashland. (503)552-6465

◆ Wiseman Gallery at Rogue Community College will present Robert Geshlinder's bronze and mixed media sculpture through October 7. Beginning October 17 and running through November 11 the gallery will include works in acrylic/paper by Neil Jussila, and sculpture by Bernie Conrad. The gallery is located at Rogue Community College, 3345 Redwood Hwy., Grants Pass. (503)471-3500

◆ Annex Gallery at Rogue Community College will present works by Laurie Bailey October 3 through 21; Jeff Cunningham November 7 through 18; John and Sehu November 28 through December 10. Grants Pass. (503)471-3500

◆ Bob Smith: Conceptual Drawings for the *Lion King* will be presented by the Schneider Museum of Art in Ashland through October 21. (503)552-6245

◆ *A Visual Affair* will be presented by the Ashland Gallery Association October 7 and 8. All 14 members of the Association will be participating in the two day event which will feature opening receptions for new shows and special exhibits, artists' demonstrations, winetasting, and

music. A trolley-bus will be provided to take visitors to the member galleries. A calendar of events may be obtained by contacting Jim Nelson at the Blue Heron Gallery, 325 A Street, Ashland. (503)482-7762

◆ Anne Frank Exhibit will be sponsored and presented by Josephine County Human Rights Alliance October 19 through November 10. A display of photos, documents, and artifacts will be included in the display at the Grants Pass Museum of Art in Riverside Park. Admission is free. Opening ceremonies are planned at 7pm on October 21 in the Rogue Building on the Rogue Community College campus. Subsequent programs related to the exhibit include the following: Lectures at 7pm on 10/21, by Leonard Zawacki, a Nazi concentration camp liberator and Auschwitz survivor and John Dwyer, also a Nazi concentration camp liberator; Lecture by Estelle Kiefer, a Nazi Germany survivor, at 7pm on 10/23 in the Rogue Building; Lecture by history instructor, James Dunn, offering a historical perspective on the Holocaust at 7pm on 10/24 in the Rogue Building; *Living Voices* presents a musical portrayal of Anne Frank's friend, Sarah, and her memory of the Nazi occupation, entitled *Through the Eyes of a Friend*, at 7pm on 10/27 in the Rogue Building; *Parallels of the Holocaust*, a video and panel discussion of current discrimination against homosexuals, at 7pm on 11/4 in Coates Hall-7, RCC campus; Lecture by a Schindler's List survivor, Samuel Soldingen, at 7pm on 11/5, Coates Hall-7; Lecture by Takilma Indian, Agnes Pilgrim, on the holocaust of Native Americans, 7pm on 11/6, Coates Hall-7; Candle light ceremony commemorating Cristal Night, 7pm on 11/9, Grants Pass Art Museum, Riverside Park. More information is available by calling Andy Goldner at (503)846-7775, or Sue Orris at (503)474-2201

◆ Rogue Community College's Firehouse Gallery will celebrate its grand opening from noon to 8pm, October 8, with a reception for the artists from 6 to 8pm. The exhibit, featuring local artists who have contributed to the support and development of the arts in Josephine County, will run through November 5. Artists will be invited to exhibit their work, showing a variety of media including oil and watercolor, pastels, sculpture, ceramics, photography, wearable art and more. More information about the Firehouse Gallery opening is available by calling director, Tommi Drake at (503)471-3500, Ext. 224, or (503)471-3525

KLAMATH BASIN

Theater

◆ The Linkville Players present *She Loves Me*, a "happy musical" based on the 1937 play *Parfumerie*. Originally produced by Harold Prince, *She Loves Me* continues through October. Directed by Kathleen Adams at the Linkville Playhouse, 201 Main St., Klamath Falls. (503)884-6782

Exhibits

◆ The Best of Oregon, fiber arts from throughout the state, will be on display October 6 through 26, daily from 1 to 4pm in the Oregon Institute of Technology Gallery, Klamath Falls. Sponsored by Klamath Spinners and Weavers' Guild.

COAST

Music

◆ Redwood Theatre Concert Series will present Eliane Lust, pianist, on Sunday, October 16 at 3pm. Classical and contemporary selections will be included. For tickets and information contact Friends of Music, PO Box 1660, Brookings. (503)469-5775

UMPQUA VALLEY

Music

◆ The Roseburg Folklore Society will present William Pint and Felicia Dale on Saturday, October 29, 7:30pm. This pair of Seattle-based singer/multi-instrumentalists perform music with nautical themes on guitar, hurdy-gurdy, mandola, whistles and percussion. Combined elements are traditional and contemporary songs of the sea. (503)673-9759

N. CALIFORNIA

Music

◆ A.J. Croce/A Smokin' Good Time will be presented by the College of the Siskiyou Performing Arts Series on Friday, October 21, at 7:30pm. Son of the legendary folk singer Jim Croce, A.J. has carved out his own style of piano playing and singing from the roots of American music. College of the Siskiyou, Weed. (916)938-5333



"Builders Three," by Jacob Lawrence, and other works will be on display at the Shasta College Gallery (see related story, p. 13).

ANOTHER CHANCE TO DANCE

The most
original
danceable
music series
on radio
goes
global.



Saturdays
at 1pm on the
Rhythm & News
Service

FROM NATIONAL PUBLIC RADIO



RECORDINGS

Russ Levin

No Ill Wind Here

As a once (and hopefully) future horn player, I try to notice new horn players and their recordings. It's always exciting to discover new talent, and to hear what new perspectives can be brought to the standard literature. It's especially fulfilling to find an exciting, new recording when it's by someone who is a friend of yours.

I had the honor of playing in the horn section of the Chicago Youth Symphony many years ago, when Eric Ruske was the principal horn. We all knew he would be great then. I don't think any of us could imagine how great he would be, though. Ruske has released what might become the definitive recording of Mozart's works for horn.

Eric Ruske, Horn
Sir Charles Mackerras,
Scottish Chamber Orchestra
Mozart: *The Four Concerti for Horn; Concert Rondo K. 371, Fragment in E K. 494a*
Flanders & Swann: *Ill Wind*
TELARC 80367

solo career of the french horn. Furthermore, for most of this century, the British dominated brass playing, and especially horn playing. Forty years ago, The Philip Jones Brass Ensemble lead the way for the modern popularity of brass ensemble music, and horn players such as Dennis Brain, Alan Civil, and Barry Tuckwell (technically an Australian) owned the world of horn playing. But beginning in the 1950's with Mason Jones in Philadelphia, Myron Bloom in Cleveland, Philip Farkas and Dale Clevenger in Chicago, and John Cerninano in New York (to name a few), Americans began to wrestle the horn mantle from the Brits. Other horn players from the Continent, notably Hermann Baumann and Peter Damm of the German "Alexander" school, have also chipped away at the British hegemony.

What Ruske possesses that many great horn players lack is supreme musicianship. The horn is a notoriously demanding instrument, and most players spend their careers just overcoming its pitfalls. Because of this, more than anything else, the horn demands a flagrant disregard for nerves. To play the horn successfully, you almost have to assume the role of Wagner's hero Siegfried: brave but stupid. Horn players tend to be the sort of people who are willing to jump into something without thinking long enough about it to be frightened. On the whole, even the greatest horn players tend to end up deficient in pure musicality. Ruske is heroic and musical.




For years I've been following Eric's career. A student of Dale Clevenger (who has now been principal with the Chicago Symphony for almost thirty years), Ruske became Principal Horn of the Cleveland Orchestra at twenty-one, a truly remarkable feat. For several years now he has been the horn player of the Empire Brass, which many regard to be the preeminent brass ensemble of our time.

It helps to put Ruske's career into perspective. Very few people have ever made a

The four *Concerti for Horn* by Mozart still stand as the greatest use of the horn as a solo instrument in all of the literature. The story behind their composition is almost as famous as they are themselves, and is as revealing about Mozart's character as any document of his which exists. Mozart was friends with one of the great horn virtuosi of his time, Ignaz Leutgeb (Leitgeb), and wrote this collection to honor and torment his friend. The manuscripts for these pieces are full of snide comments Mozart embedded into the score. The original of the *Second Concerto* bears the heading, "Wolfgang Amade Mozart has taken pity on the Leitgeb ass, ox and fool—Vienna 27th May 1783." Particularly difficult passages are marked with comments such as, "Try this, you ass."

Mozart's concerti represent the perfect realization of the horn's identity: at once bold and heroic, gentle and lyrical, bravado with a sense of wit. They are, at the same time, a seemingly perfect embodiment of the essence of Mozart himself—at least how we picture him, with a sort of youthful, carefree nature, always ready for a good chase, but with an underlying pureness and nobility of spirit that pervades all.

On the surface, the four concerti possess a certain "sameness" which might detract the listener from closer scrutiny, but they are worth exploring individually. The *Second Concerto* is technically the most demanding, and is also the most musically rich. Note the way Ruske bends and shapes every phrase. It is often observed that at times the horn approximates the human voice. Listen to the way Ruske sings, with all of his heart, through every note. For comparison, try Dennis Brain's 1953 recording with the Philharmonia Orchestra and Herbert van Karajan. With all of his superb technique and musicianship, even horn-playing's greatest legend seems a little "dry" compared to Ruske.

Lest horn players take themselves too seriously, the producers have added a comic masterpiece by the British duo of Flanders & Swann, called *Ill Wind*, to the end of this album. A vocal setting of the final movement of Mozart's *Fourth Horn Concerto*, it's a nice touch to conclude what will surely become one of the finest recordings of these concerti ever. 


Russ Levin hosts Siskiyou Music Hall on JPR's Classics & News Service.

TUNED IN

Continued from page 3

public radio's participation. In fact, NPR's new president, Del Lewis, is co-chairing the federal task force exploring this area which assures that public radio's capabilities will be considered in the design and implementation of these emerging information systems. At the local level, we are thoughtful about the changes which the twenty-first century will bring to the entertainment and information industries and continue to design our facilities, services, and dreams with the intention of bridging the transitions of this new environment, while preserving and strengthening our service to listeners.

The year we are entering will again be charged with challenge, excitement and change. We look forward to continuing our steps to improve signal quality for listeners in various areas in need of such attention while we continue to support and refine our offering of the three separate program services which are now our hallmark.

Thanks for making it all possible! 

Ronald Kramer is Jefferson Public Radio's director of broadcasting.

SPOTLIGHT

Continued from page 13

from Yale University and several other major institutions.

Bruce Gunther of the Seattle Art Museum called Lawrence "a spokesman for our history" and said, "his themes reach out to people and gather them up both intellectually and emotionally ... and he does it all in a quiet, humble way."

Throughout his career, Jacob Lawrence has remained hungry to expand his artistic vision. "My philosophy of life is to remain open," he said recently. "I'm receptive to ideas that are challenging and want to continue developing a keen sensitivity to my surroundings and people, and to see colors differently. A red, a blue, a green is not the same today as it was ten years ago. I want to remain sensitive to these nuances."


Richard Wilson of Redding's Shasta College Art Department has wanted to present Jacob Lawrence's work for Northern California audiences for years. He first saw a

large body of the artist's work at Seattle's Francine Seders Gallery in 1986. The opportunity presented itself a few years later

when Seders was assembling a traveling show of Lawrence's expressionistic pen and ink drawings on Aesop's Fables along with several original hand-pulled lithographs.

"Lawrence is one of the greatest living artists in this country," Wilson said. "He has a great ability to expand his aesthetic understanding of modern art and an acute social sensitivity. It's an honor to have his work here."

Lawrence's themes for the past six decades—social justice, pride in honest labor, love—continue in his work today. He still welcomes an ongoing challenge. "It doesn't come

easy," he said. "It's a search, a struggle of appreciation that I hope to go through until the day I die, always reaching for something." 

JACOB LAWRENCE: PRINTS AND DRAWINGS

The exhibit will be on display at Redding's Shasta College Gallery October 5 through November 8. A free illustrated lecture by Kenneth Cooney and John Harper will be presented on October 19 at 11 a.m. in the campus Humanities Hall, Room 400. College Gallery hours are 8 a.m. to 4 p.m. M-F and 7-9 p.m. M-Th. For details, phone (916) 225-4807.

Exhibition and photos courtesy of Francine Seders Gallery Ltd., Seattle, WA.

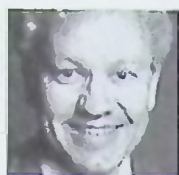


SAINT PAUL SUNDAY MORNING*

SPEND YOUR SUNDAYS WITH FRIENDS – invite Bill McGlaughlin and his musical guests into your home with Saint Paul Sunday Morning. Every week the program features a satisfying blend of music and conversation – a recipe that has created public radio's most popular classical music performance program.

Sundays at 9:30am
CLASSICS & NEWS SERVICE

This program is produced by Minnesota Public Radio and distributed by Public Radio International. Saint Paul Sunday Morning is made possible by a major grant from the General Mills Foundation.



COMPACT DISCOVERIES

Fred Flaxman

The First Gershwin

George Gershwin, as great and as original as he was, was not the first American composer to combine Afro-American rhythms with classical forms. The “first Gershwin”—Louis Moreau Gottschalk (1829-1869)—was born 69 years earlier in New Orleans. Like Gershwin, Gottschalk wrote hundreds of catchy, short tunes for the piano and needed the help of others to orchestrate his very few longer-form pieces.

Like Gershwin, who was influenced by the jazz of his era, Gottschalk was attracted to the pre-jazz Creole music of his native city and the Afro-Caribbean tunes of the islands he explored for five years.

Both Gershwin and Gottschalk shared a Jewish heritage, as well. Gottschalk's father, a stockbroker, was born in England. His strikingly beautiful mother was related to the French aristocracy, or at least pretended to be.

The young Gottschalk began to play the piano at the age of 3. He was only 12, 13 or 14 (depending on which source you believe) when his parents sent him more than 3000 miles away to Paris, then the center of the musical world, to study piano and composition—no small adventure for a teenager 153 years ago. There he was refused admission to the Paris Conservatory. The director claimed that America “could produce nothing but steam engines.”

He took private lessons, and rapidly became the artistic and social rage of the continent. He spent more than a decade in Europe, where, according to the program notes by Wilfrid Mellers which accompany the Nimbus CD of Gottschalk's *Piano Music for Four Hands* (NI 5324), he “hobnobbed with the socially high and mighty, but also earned the admiration of artists of the calibre of Chopin, Liszt and Berlioz.”

Mellers writes that Gottschalk prospered “because he inherited his mother's fabulous good-looks” and was “culturally well-groomed, spoke impeccable French, and was fluent in English, Spanish, Italian

and German.” He also learned fencing, horsemanship, dancing and Greek.

Like Liszt, Gottschalk was both a ladykiller (which was later to get him into great trouble), and an extraordinary pianist (which was to bring him international fame). He was also to become an excellent writer, and Mellers says “his vivacity and high intelligence are manifest in every page of his autobiographical *Notes of a Pianist*,” which recount his international travels. “Few writings by a composer afford such delight.”

After Paris, Gottschalk toured the rest of Europe with great success, and returned to the U.S. a musical celebrity in 1853. His success as a lady's man also made the trans-Atlantic crossing, causing him to complain that the young girls who flocked to his concerts distracted him and made him play the wrong notes.

Gottschalk toured constantly, from Cuba to Canada, from New York to California. But, from 1857 to 1862, he dropped out of the concert scene entirely and bummed his way around South America and the Antilles, Haiti, Puerto Rico, Jamaica, Martinique and Guadeloupe.

When he returned to the U.S. he embarked on yet another grueling, cross-country tour, averaging one recital a day for nearly three-and-a-half years, throughout the Civil War. Although a Southerner, Gottschalk was against slavery and freed the three slaves he owned. He felt that the American Union was “one of the most beautiful of political monuments,” and opposed its dissolution. He sometimes performed close to the battlefields, where he would play his patriotic piece, *The Union*.

When he arrived in San Francisco in May 1865, he calculated that he had travelled 95,000 miles on the railway and given 1100 concerts. But he was forced to leave California abruptly after a newspaper accused him of seducing a young lady from the Oakland Female Seminary. The paper said that the “vagabond musician...should

suffer death."

Gottschalk quickly boarded a boat for South America, never again to return to the U.S., though his name was cleared eventually. After three years in Peru, Chile and Uruguay, he arrived in Rio de Janeiro, Brazil, in May, 1869. Six months later he collapsed during a recital while playing his own composition, *Morte*. He died before the end of the year, at age 40.

Gottschalk had started composing piano pieces by the time he reached Paris, and, from the very start, his work was stimulated by what Mellers calls "the cultural ragbag" of New Orleans—a mixture of "French quadrille and vaudeville, Italian romantic opera, Spanish tango and habanera, African-derived Negro rag, and sundry Creole hybrids between the elitist and the populist."

This multicultural input resulted in an exciting, melodious, rhythmic, romantic, highly-accessible output. Or, to put it more simply, Gottschalk's music is delightful. It's light, pure, unmitigated fun. I can't understand why it isn't better known, and why you hear it so rarely performed in concerts or on the radio.

His lively and short dances for piano make ideal wake-up and drive-time music, and leave plenty of time for time-checks, news and weather. His first symphony, *A Night in the Tropics*, should be part of the basic repertoire of American orchestras, as should the Hershy Kay arrangement of his *Grand Tarantelle for Piano and Orchestra*.

In the meantime, you can at least listen to these thoroughly entertaining, tuneful pieces on compact discs. The superb 1962 recording by the Utah Symphony Orchestra conducted by Maurice Abravanel has been reissued by Vanguard Classics (OVC 4051). It features Reid Nibley as the pianist in the *Grand Tarantelle*, and Harry Truman's favorite pianist, Eugene List, in Gottschalk's pieces for one piano, four hands. Gottschalk's music for solo piano, recorded by List in 1956, was reissued by Vanguard Classics (OVC 4050), and includes an excellent collection of the best of Louis Moreau Gottschalk.

Although the two Vanguard CDs are based on analog recordings, the sound is very good, which is much more than I can say for the all-digital recording of the *Piano Music for Four Hands* performed by Alan Marks and Nerine Barrett on Nimbus. Those performances sound as though they were recorded in an empty, indoor swimming pool.

For the best sound and the most-sound-for-your-money, I recommend the two digital CDs of Gottschalk's *Piano Music* played by Philip Martin, issued by Hyperion (CDA66459 and CDA66697). They clock in at almost 71 minutes and almost 75 minutes respectively. But there are some 13 other CDs of Gottschalk's piano music to choose from now. Buy one, and the next time you hear Gershwin referred to as the first truly American composer of classical music, you'll know that it's Gottschalk who really deserves the honor. ■

Fred Flaxman is developing a *Compact Discoveries* series for public radio.

POETRY

The Pelicans of San Felipe

By JOHN DANIEL

do most of their fishing asleep on the sand,
great bills lowered to their breasts.
Overhead the gulls scream *now*, and *now*,
but the pelicans drowse in the plenty of time—
the sand is warm, the breeze enfolds them,
the steady waves rumble and slosh.
Two or three together through the afternoon
they raise their monkish white heads
and lift from the sand, mute as in sleep,
winging their way above the green swells
to join the others now circling low,
and circling low, and each in its moment
with a tilt of the wings drops like a stone,
plummets without grace to smack the sea—
then bobbing up quickly, riding the swells,
wild gulls veering and screaming around them,
the pelicans lift their bills and swallow.

John Daniel's most recent book is *All Things Touched By Wind* (Salmon Run Press, 1994), from which this poem is taken.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon

Jefferson Monthly poetry editors

126 Church Street, Ashland, OR 97520

Please allow two to four weeks for reply.

BUSINESS NEWS WITH A
WORLD PERSPECTIVE



MARKETPLACE

MARKETPLACE / Radio's International Magazine of Business

CLASSICS & NEWS
MON - FRI 6:30PM (ALSO KAGI)

NEWS & INFORMATION
MON - FRI 3PM & 6:30PM

FROM
PUBLIC RADIO INTERNATIONAL



YOUR HAPPINESS
MEANS A LOT TO
US, SO WE'RE
GONNA GIVE YOU
THE BLUES.

Every shade of the blues,
in exclusive performances
from the country's top
clubs and best festivals.
Hosted by the incomparable,
Tony Award-winning Ruth
Brown.

BLUESSTAGE
THE ROOTS OF ROCK • THE CRADLE OF SOUL

Sundays at 2pm
on the Rhythm
& News Service

FROM NATIONAL PUBLIC RADIO



THEATER REVIEW

Alison Baker

Fifth of July

By Lanford Wilson, Directed by Clinton Turner Davis
Oregon Shakespeare Festival through October 29

F*ifth of July* takes place in the immediate aftermath of Vietnam—that word that once was the name of a country but now is shorthand signifying an American tragedy. After Vietnam, everything in the United States—not to mention Vietnam—was utterly changed. *Fifth of July* looks around at where we were and makes some predictions about where we're headed; some of them were right on target.

It's 1978, and Ken Talley (Mark Murphey) is living in the old family homestead in Lebanon, Missouri, with his lover, Jed (LeWan Alexander). Ken's sister June (Robin Goodrin Nordli), her 13-year-old daughter Shirley (Vanessa Nowitzky), and his Aunt Sally (Susan Corzatte), have come for the Fourth of July holiday. Also visiting are Ken's oldest friend, John (Michael Elich), and his wife Gwen (Monique Nicole McIntyre), who's trying, at the age of 33, to launch a singing career. They're accompanied by Weston Hurley (Kelvin Han Yee), a musician who plays backup for Gwen's vocals.

A cheery household for a holiday! But this is a *family*—albeit one of those twentieth-century extended ones—and families have histories. The Talleys and their friends carry theirs like millstones around their necks. Ken, who lost both legs in Vietnam, lives in constant pain; his great love has been teaching, but something has made him decide not to accept a proffered job in the local high school. As students at Berkeley, he and June lived with, and were both sexually involved with, John; in fact, John is the father of June's daughter—a fact of which that daughter, Shirley, is unaware. June devoted her life to radical activism; now that the self-involved seventies has dis-

coed its way onto the scene, she's lost.

As for the others, Gwen is a wealthy copper heiress who couldn't care less about money, and depends on drugs, psychotherapy, and her husband, to help her through



Mark Murphey and Susan Corzatte in *Fifth of July*
Photo by Michael Romanos

the world. Aunt Sally is an aging, childless eccentric; Wes is young enough to have missed most of the idealism of the sixties but none of the illicit substances—he's permanently spaced out. Jed alone seems well-adjusted; he loves Ken and he's devoted to his work as a botanist. Shirley is thirteen, and bears the burden not only of adolescence but of being the one Talley whose illusions remain intact.

Over the course of two days we watch these people struggle with the baggage

they're lugging. Everyone in this close-knit group is hiding something from at least one other person: June hides John's relationship to Shirley; John hides from Gwen the secret deals he's making with her record company; Aunt Sally hides the fact that she's suffered a small stroke; Ken hides from his family his decision to sell the old family house. In such close quarters, it's inevitable that these secrets will spill out, that relationships will be changed by new understandings, and that what happens over this holiday will alter the future.

This is a funny play, loaded with one-liners; we understand the burdens the characters bear by reading between the jokes they crack. But much of the humor doesn't seem to rise out of the characters and their situation so much as it's laid on top of them. The biggest laugh of the evening came in response to an extended fart joke. I laughed as hard as anyone, but afterwards I felt a little cheated; fart jokes don't bear much interpretation.

I wasn't convinced by these characters. They were too close to caricature in the "types" they portrayed: Ken, the sensitive, haunted soldier; June, the embittered, haunted radical; John, in gold chains and Qiana shirts, ecstatic to have found his niche in the Seventies; Wes of the fried brain. The combination of cliché and idiosyncrasy that passes for character made it hard for me to empathize with their difficulties; I couldn't quite take them seriously.

The program notes quote *Newsweek* magazine as saying *Fifth of July* deserves "at least the Nobel Prize." Well, maybe I had a bad night. It's Lanford Wilson's effort to understand what happened to so many of us after Vietnam, and while I don't think the play's Nobel material, I do think he got it right. Gwen and John leave the world of political activism with relief and sink into the search for self-fulfillment that now seems to comprise the national character. June, betrayed and abandoned by the failure of the political movement she'd believed in, is embittered; Ken is broken, and much of him will never heal.

As for Shirley, she's confused and angered by the despair and bitterness of the adults around her; she's going to have to break free of their pasts and make her own. Maybe *she'll* be the one to get it right. ■

Alison Baker writes fiction, essays and reviews in Ruch, Oregon.

Jefferson Public Radio wishes to thank the artists & businesses who generously contributed to the Fourth Annual Jacksonville Celebrates the Arts Silent Auction to benefit JPR.

Denise Kester	Keith Johnson	Il Giardino Italian Restaurant
Clay Angel	Glenwood Pottery	Coos Bay Manor Bed & Breakfast
White Bird Kite	Harry & David	Monet Restaurant
Ron Chaddock	Harriet Rex Smith	Ski Ashland
Judy Howard	Bill Kennedy	Robert Sorrell
The Adventure Shop	Silver Lining	Mt. Ashland Inn
Elizabeth Of Course	Good Bean Co.	Arbor House
Bloomsbury Books	John Dodero	Bella Union
Northwest Nature Shop	McCully House	Jacksonville Shoe Co.
Living Landscapes	Tobianos	Frame Factory
Dutch Novelties	G. Bzz, The Gallery	Deanne Intimate Gardens
Barefoot Weaving	Mountain Mist	Wood Canyon
Ashland Cycle Sport	Cooper's Trading Post	Belleza
Medford Cycle Sport	Jacksonville Inn	Wayne & Judy Acton
House of Pendleton	Brit-Ish Fare	Cindy Triplett
Richard Fox	Vintage Floral	John Thirkell
Don McMichael	Terra Firma	Barbro Haglund
Bill Dawson	Valley View Vineyards	Stephen Roy
Donna Roselius	Schiefelds	Lone Coyote
David hall	J'Ville Bird & Pet Supply	Venda Combs
Nimbus	Mimi's Harn Shop	Patricia Paulk
Kinder Hop	Julia Krystal	Bluebird Gallery
Pampered Bath	Alexandrias	Humor Ink
Toful The Clown	South West Traders	Affairs of the Heart
Elva Paulsen	Richard Moeshall	Kay Seurat
Chateaulin	Lily's Pots	Simon & James Acton
Rising Sun	The Yard Studio	Frank Phillips Pottery
Ashland Spa	Buckhorn Springs Resort	Elderflower Farm
Greensprings Inn	Paradise Ranch Inn	
M.T.'s Frame Shop	Rogue Valley Symphony	

... and to our many wonderful volunteers!

CLASSIFIED ADS

REAL ESTATE

TULIPAN COURT TOWNHOMES, Spacious two or three bedroom, two bath, NEW homes in Talent! Carports, private decks & GREAT VIEWS! All this starting at only \$79,900. Call Dr. Saunders at Century 21 Main Street Realty, 482-4121.

OVER 2300 SQUARE FEET FOR \$179,000! Dramatic contemporary home, 2 years old, with open floor plan. 3 bedrooms, 3 baths, "bonus room" with partial kitchen on upper level. Ashland Homes Real Estate. 482-0044.

INCREDIBLE VIEW PROPERTY! Three bedroom custom built octagon on six plus acres. Cathedral ceilings, hardwood floors, and over 2600 square feet. Fifteen minutes to town. Jim Bourque Ashland Homes Real Estate 482-0044.

GOODS

HANDSOME AND EFFICIENT Pacific Energy woodstoves feature large ceramic glass, fingertip control, and low emissions. In the Klamath Basin, call Ash Bros. Chimney Sweep, 882-5196. In the Rogue Valley, call Chim-Chimney Sweepers, 476-0941.

THE CAREFUL CONTRIBUTOR'S GUIDE to Smart Giving in Oregon helps overwhelmed donors build a coherent strategy to guide donations. Includes frank descriptions of hundreds of charities. Send \$20 +\$3 s/h to Careful Contributors, 236 E Main, Ashland OR 97520.

SERVICES

SINCE 1972, THIRD GENERATION PIANO TUNER, most work under \$20/hour. Excellent references including 15 piano teachers in 3

states. Enjoy new places. Write Kindler Stout, 130 Orange, Ashland, OR 97520 or call 503-482-TUNE.

NOVELIST SANDRA SCOFIELD offers Fiction Techniques weekly beginning late September. Join anytime. Afternoon, evening classes. \$15/session, 4/\$50. Critiques, workshops by appointment. For topics, schedule, send SASE to POB 3329, Ashland 97520.

WANTED: Students • Prelicensing courses are now being offered in real estate law, finance, and practice. For an exciting, rewarding career in real estate, call Sherritta at Ashland Real Estate School, 482-4121.

FINE LINE CONSTRUCTION serving southwest Oregon for over 15 years. New construction, renovation, remodeling, finish carpentry and cabinets ... completed with pride by Eugene Majeski, licensed (58031) and bonded. Call 488-1916 or 596-2073 for "quality workmanship at affordable prices."

LDH CREATIVE SOLUTIONS Office organization, bookkeeping, word processing, flyers, mail lists. All the benefits of a temporary employee and none of the cost! Flexible hours & days. Your office or mine. 482-4065

CREATE A "light" BODY. For information regarding a complete, comprehensive nutritional program from EARTH'S FIRST FOOD, please contact SueZee at (503) 482-7333.

TYPESETTING, GRAPHIC DESIGN and desktop publishing. Lynx Graphics, 482-0689, above the Key of C Coffeshop in downtown Ashland. Flyers, brochures, newsletters, business cards, etc.

Jefferson Monthly Classified Ad Order

Category: ☐ Property/Real Estate (for rent, for sale)
PLEASE CHECK ☐ Goods (for rent, for sale, wanted)
☐ Services

Copy (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed: \$14

Number of issues: _____

Total: _____

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 7,000 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the November issue is October 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Did you know?

- 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- Two-thirds of public radio's listeners hold college degrees.
- Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.

Northwest Moving Pictures, LTD, in association with
Jefferson Public Radio presents



THE 1994
ASHLAND FILM FESTIVAL
November 4-6

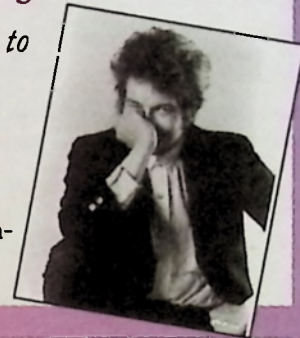
Britt Ballroom, Southern Oregon State College

*Enjoy a variety of film — from classic suspense to
documentary, comedy and beyond.*

FRIDAY, NOVEMBER 4

7:30pm *Don't Look Back* (1965, American)

D.A. Pennebaker's cinema verite film of Bob Dylan, made during a smash hit concert tour of England in 1965. Starring Bob Dylan, Joan Baez, Donovan.



SATURDAY, NOVEMBER 5

2pm *One False Move* (1992, American)

Director Carl Franklin's modern film noir with a racial twist is one of the 90's most acclaimed independent films. An intense and intelligent psychological thriller.

5pm *Shoe Biz* (1992)

A dramatically comic glimpse at a woman's identity crisis. Starring and co-produced by Ashland's Jude Haukom.

The Match Factory Girl

(1990, Finnish with English subtitles)

Director Aki Kaurismäki's very dark, feminist comedy of murder and revenge. The story involves Iris, a young factory worker who turns the tables on a one time lover.

7:30pm *A Night at the Drive-In*

The Ashland Film Festival salutes the "B" movies! A tribute to two sensational women of the genre, Yvette Vickers and Barbara Steele. A twin bill sure to please the most ardent lover of drive-in classics.

Attack of the Giant Leeches (1959, American)

In this classic, giant leeches threaten the folks of a small town. Yikes! Yvette Vickers is at her sleaziest. Unforgettable!

The Horrible Dr. Hichcock

(1962, Italian)

Barbara Steele stars in one of the better Italian horror films of the 60's. A demented physician is haunted by the spectre of his first wife. Chilling, weird, with a terrific musical score.

SUNDAY, NOVEMBER 6

1pm *Wages of Fear*

(1953, French with English subtitles)

A film that swept Best Picture in Cannes, Berlin and London. One of the greatest suspense films of all time. The story of an incredible, harrowing journey transporting unstable explosives over Latin American backroads. Now restored to original length.

5pm *Daughters of the Dust*

(1991, American)

Eight years in the making and winner of Best Cinematography at the Sundance Film Festival, *Daughters of the Dust* is a tribute to film maker Julie Dash's vision and perseverance. A hauntingly beautiful tale set at the turn of the century, it portrays a family and culture's struggle with survival.

Admission \$5/screening • Information contact Ashland Film Festival ~ (503) 488-4606.

LITHIA AUTO CENTERS

**HONDA
TOYOTA
DODGE
SATURN
CHRYSLER
PONTIAC**



**MAZDA
PLYMOUTH
LINCOLN
MERCURY
SUZUKI
HYUNDAI**

JEEP

EAGLE

ISUZU

HYUNDAI

PURCHASE YOUR NEXT CAR OR TRUCK FROM ONE OF THE LOCALLY OWNED AND OPERATED LITHIA AUTO CENTERS! HERE'S WHY:

- **BEST SELECTION:** CHOOSE FROM 15 NEW CAR FRANCHISES, HUNDREDS OF USED VEHICLES AND PROGRAM CARS.
- **BEST PRICES:** LITHIA AUTO CENTERS ARE COMMITTED TO GIVING YOU THE BEST VALUE AT THE LOWEST PRICE.
- **SERVICE:** LITHIA'S AWARD WINNING SERVICE AND PARTS DEPARTMENTS HELP YOU AFTER YOU BUY YOUR VEHICLE.
- **CUSTOMER SATISFACTION:** LITHIA AUTO CENTERS HAS MADE CUSTOMER SATISFACTION OUR #1 GOAL.

OWNERS SID DEBOER, DICK HEIMANN & BRAD GRAY ARE COMMITTED TO SAVING YOU MONEY ON YOUR AUTOMOTIVE NEEDS!

**LITHIA TOYOTA
LINCOLN MERCURY
360 E. JACKSON • 776-6593**

**LITHIA HONDA
PONTIAC SUZUKI ISUZU
700 N CENTRAL • 770-3760**

**LITHIA DODGE CHRYSLER
PLYMOUTH JEEP EAGLE
MAZDA HYUNDAI
324 E. 5TH ST. • 776-6410**

**SATURN OF
SOUTHWEST
OREGON
400 N. RIVERSIDE • 770-7150**

**LITHIA'S
GRANTS PASS AUTO
CENTER
1421 N.E. 6TH ST. • 476-6684**

**MEDFORD
OREGON**



**SAVING YOU
MONEY
SINCE 1946**



**JEFFERSON
PUBLIC RADIO**
Southern Oregon State College
1250 Siskiyou Blvd.
Ashland, Oregon
97520-5025

Non-Profit Org.
U.S. POSTAGE
PAID
Southern Oregon
State College